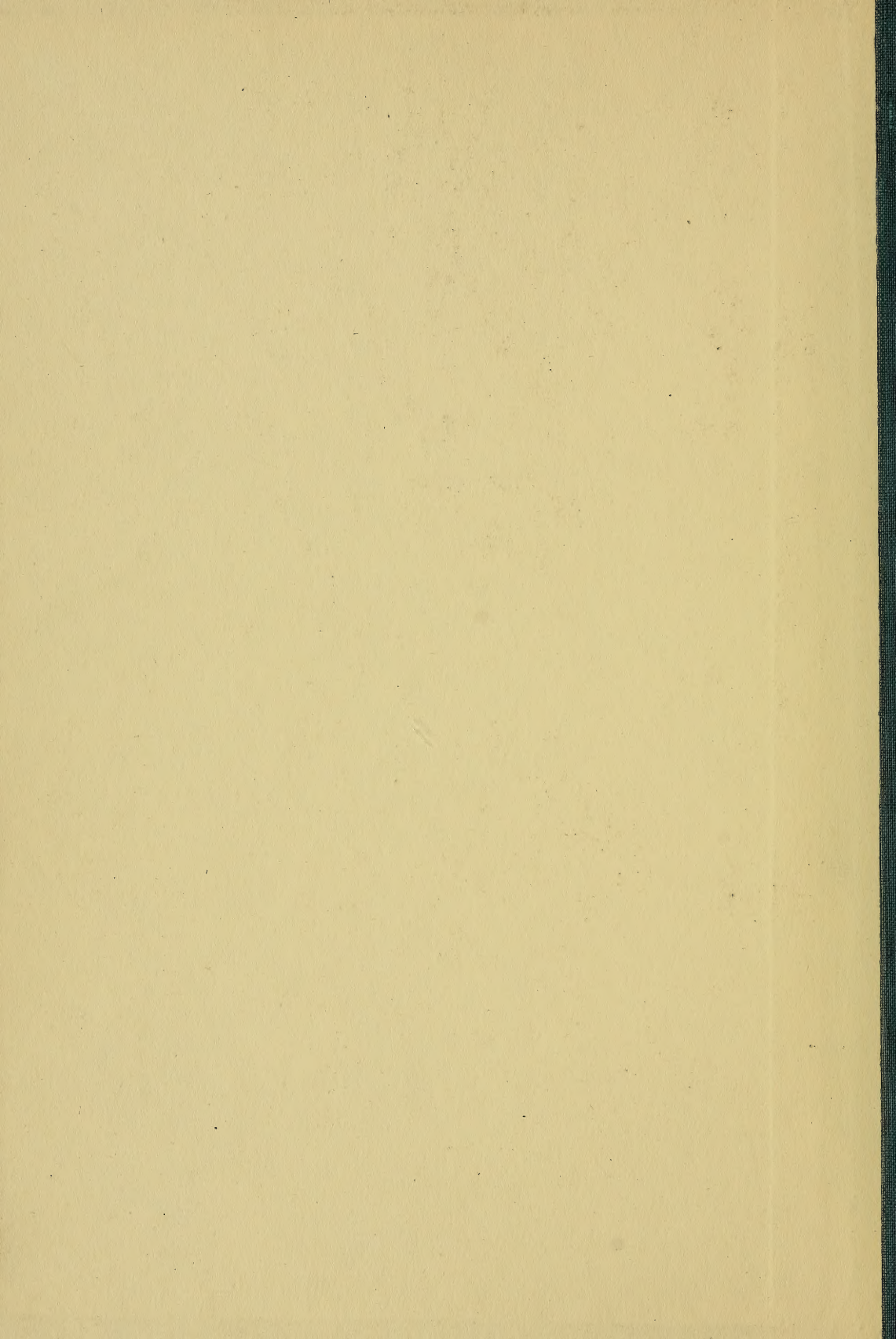




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CHMBRAD

CHRONICLE OF THE MUSEUM
FOR THE ARTS OF DECORATION
OF THE COOPER UNION

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VOL • I

1935-1945

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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF COOPER UNION

v.l. no. 1 April, 1935.



Photograph by Samuel H. Gottscho

COOPER UNION FOR THE ADVANCEMENT
OF SCIENCE AND ART

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THE COVER:

The room reproduced on the cover is the Library of the Museum, installed in 1932 in memory of Sarah Cooper Hewitt, co-founder of the Museum with her sister, Eleanor Garnier Hewitt, and its second Director. The design of the room is based on one in the Archives du Ministère des Affaires Etrangères in the Bibliothèque de Ville at Versailles, and was originally erected in Miss Hewitt's house at 9 Lexington Avenue. It now houses the Léon Decloux Collection of books of design by the *maîtres ornementistes* of the 17th and 18th centuries, which was acquired by the Council for the Museum in 1921, the collections of rare books bequeathed to the Museum by Miss Hewitt in 1931, and the Eleanor Garnier Hewitt Textile Reference Library.

C H R O N I C L E
OF THE MUSEUM FOR THE ARTS OF DECORATION
OF COOPER UNION

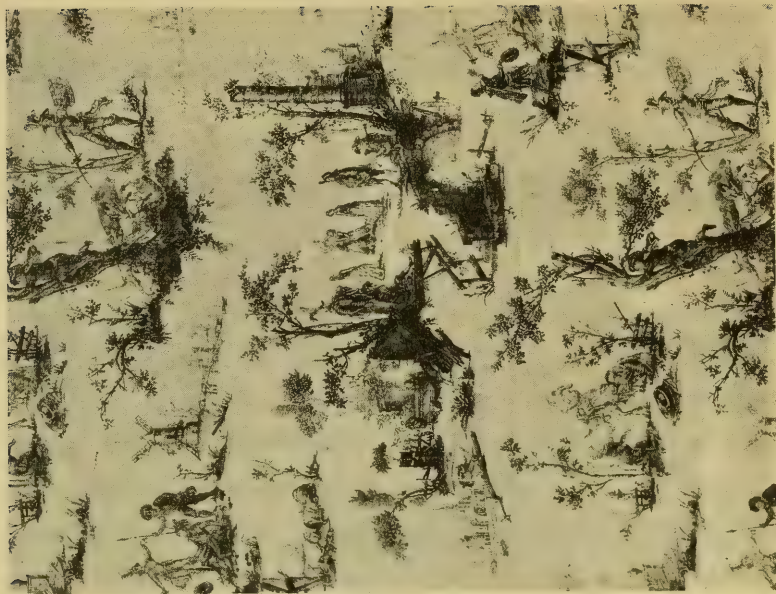
VOL. I. NO. 1. WINTER. 1934-35

The constantly increasing interest in the Museum and its collections, so noticeable in recent years, is evidence of the far-sightedness of its Founders, Mrs. Abram S. Hewitt and her daughters, who established it in 1896 and for many years continued as its wise directors. Fresh and growing attention to their enterprise has seemed to the present Directors of the Museum to invite and even to require the publication, at least occasionally, of a leaflet. In this bulletin, which it is hoped will appear from time to time, the activities of the Museum will find comment and record, the less well known elements of its collections may be published, and the needs and aims of the Museum be given public expression.

It is planned to send the *Chronicle* to The Friends of the Museum who, through their generosity, have enabled the Museum to undertake several new projects during the past year. One of these new enterprises, the series of exhibitions held since April, 1934, in the new exhibition rooms of the Museum, is described in the pages following.



DON QUIXOTE
Original cartoon for cotton printing
Jouy (?), about 1780
Given by Miss Bridget Mahon, 1898



DON QUIXOTE
Cotton, printed in red
France, about 1780
Lent by the Metropolitan Museum of Art

EXHIBITION OF PRINTED FABRICS, WITH ORIGINAL CARTOONS AND DESIGNS

A museum that limits its efforts to the presentation and display of objects performs but half its function. Objects in themselves have interest and value, particularly to those people whose livelihood is gained from copying or adapting the trappings of a past period to present day usage. But a study of underlying ideas leads to a far better understanding of objects.

The Museum for the Arts of Decoration has been interested, in several of the exhibitions held during the past year, in helping the student to make observations and deductions not only concerning the past but also the present, rather than in presenting merely an assortment of objects pleasing in themselves. In the exhibition of printed fabrics held last April a particularly rich variety of material was presented, ranging in date from the seventeenth century to the twentieth, and in source from India and China to New York and Philadelphia. Cartoons for toiles de Jouy and other printed fabrics were displayed, with more than two hundred different examples of printed linen and cotton. In addition there were volumes of documents illustrating the work of various eighteenth century artists distinguished in the world of decorative arts; men whose genius served as a source of fruitful inspiration to contemporary designers of cotton prints. Many of these were from the collection of Léon Decloux, presented to the Museum by the Council in 1921, and several of the volumes were devoted to the compositions of Jean Pillement (1719-1810), whose facile pen so perfectly attuned Chinese models to the gayer temperament of the French.

The series of cartoons and trial proofs for printed fabrics included in the exhibition was given to the Museum in 1898 by Miss Bridget Mahon. How and where it was possible to acquire such material has not been determined; for while there may yet be similar drawings buried in out-of-the-way places, the only other series generally known are those in the Musée des Arts Décoratifs, presented by M. Barbet, grandson of the last owner of the Oberkampf

works, and a few documentary relics in the historical collections of the Chateau de Montcel near Jouy.

The cartoons are especially interesting as representing the different types of design used in the various printing centres during the last third of the eighteenth century and the first quarter of the nineteenth, the most important years in the history of printed cottons in France. With the removal of restrictive royal edicts, the business of textile printing began in earnest in France in 1760, when Christophe-Philippe Oberkampf, established in the humble workshop that marked the beginning of the great Jouy establishment, produced his first print. Of this stage in the development there is little available information beyond the actual pieces that remain. Several examples included in the exhibition show that the wood engraving was crude and the color scheme limited, although even in the early days the Oberkampf factory was noted for its *bon teint*, or fast dyes. The patterns, block-printed, derived their inspiration from Indian models. The same Indian borrowings in early American textile printing were demonstrated by two prints, produced probably on Long Island before 1750, which face a quilt in the Museum's collections, and by a bed-cover printed later in Philadelphia by John Hewson, lent for the exhibition by the Pennsylvania Museum of Art.

In the early 1770's Oberkampf added to his staff Mlle. Jounan, the talented flower painter who proved a designer of ability, and to her may be credited the charming flower prints, to the enormous sales of which the Oberkampf works owed so much of its great success. Several pieces lent by Miss Elinor Merrell and Miss Frances Morris may well have been executed from her designs.

The first copperplate press was not set up at Jouy until 1770, although this method of printing had been used in Ireland as early as 1752. The great period of copperplate prints in France dates from the year 1783, when Jean-Baptiste Huet designed his first plate for the Oberkampf works; from this date until his death in 1811 cotton print designing under the hand of this master attained the dignity of a minor art. In the great pieces produced at this time, scenes of chateau gardens peopled with figures of court life

vied in popularity with scenes of country life with its picturesque peasants, its cattle and its herds, the faithful dog and the well-fed cat, all bespeaking the outdoor freedom of country life. Scenes of chivalry, romance and mythological subjects of the later period all reflect the versatility of the artist in his ability to keep pace with the swiftly changing mode of the day.

Some of these subjects are represented in the group of cartoons and trial proofs in the Mahon gift, among which are the following:

1. *The Old Ford*, about 1770. Trial proof in brown ink, on two sheets of paper; 1Mo80 x oM950, 1Mo80 x oM960.
2. *Don Quixote*, about 1780. Pen-and-ink drawing on joined sheets of paper; 1Mo82 x oM945; trial proof in brown ink on joined sheets of paper, 1Mo82 x oM923.
3. *Le Tombeau de Jean-Jacques Rousseau*, about 1800. Pen-and-ink drawing on joined sheets of paper; 1Mo28 x oM864; trial proof in brown ink on joined sheets of paper, 1Mo86 x oM957.
4. *La Course au sanglier*, about 1800. Pen-and-ink drawing with washes on ink, on six separate pieces of paper; oM913 x oM830.
5. *Sganarelle*, about 1810. Pen-and-ink drawing on brown paper; oM786 x oM489.
6. *Jeanne d'Arc*. Pen-and-ink drawing on paper, signed: *Ch. Chasselat inv. et del. / paris 1817*; oM812 x oM560;
7. *Les Monuments de Paris*, about 1820. Pen-and-ink drawing on paper; oM854 x oM514.
8. *Combat between Europeans and Turks*, about 1825. Pen-and-ink drawing on paper; oM832 x oM514.
9. *Roman Scenes*, 1820-30. Pen-and-ink drawing on paper; oM856 x oM528.
10. *Scenes from the Life of Philippe de Mornay*, 1820-30. Pen-and-ink drawing on paper; oM486 x oM818.
11. *Subjects from Classical Mythology*, about 1836. Pen-and-ink drawing on two large sheets of paper; 1Mo95 x oM942; 1Mo63 x oM955.

The earliest print, *The Old Ford*, was an English pattern, copied extensively in France; the English version in the

Victoria and Albert Museum is signed and dated: R.I. & Co. Old Ford, 1761 and R. Iones 1761. Collins Woolmer designed patterns of a similar type, of which the Metropolitan Museum has a signed print dated 1765. The Cooper Union trial proof shows the two alternating motives of the subject, which differ in certain details from the printed example lent by the Metropolitan Museum. Both signatures are lacking in the proof, the drawing of the animal motives varies slightly, and there are fewer architectural fragments in the foreground.

The *Don Quixote*, of which there is not only the original drawing but as well the trial proof, though unsigned, is of exceptional interest. Henri Clouzot dates this print as a 1780 fabric, in the same class as the *Pêche maritime* and the *Chasse aux cerfs*; this would place the pattern outside of the period of Jean-Baptiste Huet, who was engaged as head designer of the Oberkampf works in 1783. In these early days little is known as to the personnel of the Jouy staff, and there is often a slight discrepancy in dates. It is recorded, however, that about 1770 Perrenond and Oberkampf constructed for the Jouy factory the first press for printing from copperplates. This design is attributed to the Jouy factory in the collection of fabrics preserved in the Musée des Arts Décoratifs, but there is no original cartoon of this subject in the Barbet Collection. It is thus possible that in this drawing the Cooper Union Museum has an original Oberkampf document. As to the designer, it is doubtless by the same hand that drew the patterns for the *Pêche maritime* and the *Chasse aux cerfs*, for many details in these plates are similar. There is a print of this subject among the Barbet Collection of Oberkampf documents. There is also a print in the Metropolitan Museum of Art. The Metropolitan example, in view of the somewhat wooden quality of the figures, and the reversal of the design, may be one of the contemporary piracies which many successful Jouy designs invited.

The engraving on these early plates lacks the delicacy of those produced ten years later; in fact, the overlapping of certain details of the pattern suggests that the pattern may have been made up by grouping a series of

woodblocks; the rather coarse cross-hatching also resembling printing from woodblocks rather than copperplate work.

As stated above, the only signed drawing in the collection is the *Jeanne d'Arc*. The printing centre that first produced this plate is yet to be determined; it was a popular subject widely copied. There is a print apparently from this plate, in the Metropolitan Museum, which hung beside the drawing in the exhibition. Charles Chasselat, son of Pierre Chasselat, was born in 1768 and died in 1843. He was a pupil of Francois-André Vincent, who received the Grand Prix in 1768, studied in Rome, returned to Paris in 1776 and became a member of the Academy in 1782. His interest in classical subjects was reflected in the work of his pupil. Both of these artists painted the Belisarius subject: Chasselat, *The Repose of Belisarius*; Vincent, *Belisarius asking Alms*, a popular subject in printed cotton designs of the early nineteenth century.

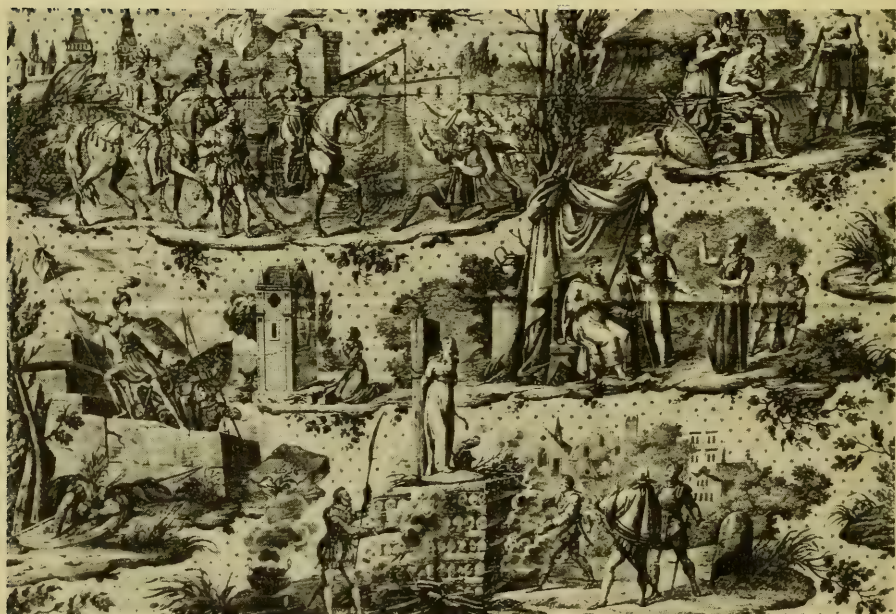
This *Jeanne d'Arc* is typical of its period, about 1818, when designers had abandoned the classical medallion type of pattern, such as Huet had used during the latter years of his career, and in their place had introduced landscape motives depicting peasant sports, as in the *Monuments du Midi* and the *Scènes romaines*, or hunting scenes as in the *Route de Jouy* by Horace Vernet. Patterns in printed fabrics of this period are found repeated in English stoneware, where on the borders of plates are found similar detached landscape motives set in like backgrounds of lozenges, checks, or other small field patterns.

Cotton printing of the later nineteenth century was also represented. Such commemorative prints as the anti-Napoleonic *Stage of Europe, 1812*, lent by Miss Maude A. K. Wetmore, have continued in favor, serving as mementos of political campaigns, of expositions, and of achievements of popular appeal, such as Lindbergh's transatlantic flight. The most recent productions included in the exhibition were three prints designed by Raoul Dufy, and four by Ruth Reeves, whose work had also been represented in an exhibition of wall-paper held in the Museum in 1931.

More than two hundred examples of printed fabrics were



JEANNE D'ARC
 Original cartoon for cotton printing
 Signed by Charles Chasselat, Paris, 1817
 Given by Miss Bridget Mahon, 1898



JEANNE D'ARC
 Cotton, printed in violet
 France, about 1817
 Lent by the Metropolitan Museum of Art

included in the showing, while related material was available in the collection of textiles given to the Museum by the late J. Pierpont Morgan in 1902, which contains many examples of German and Italian prints of the thirteenth, fourteenth and fifteenth centuries.

The Museum is grateful for loans from the following:

H. A. Elsborg
Mrs. Susie Fletcher
Miss Mary S. M. Gibson
Agnes J. Holden
Mrs. James F. Horan
James McCutcheon and Co.
Miss Elinor Merrell

Metropolitan Museum of Art
Miss Frances Morris
Pennsylvania Museum of Art
Mrs. Harford Powel, Jr.
Miss Edith Wetmore
Miss Maude A. K. Wetmore

FRANCES MORRIS

CONTEMPORARY ARCHITECTURE

Photographs and drawings of contemporary architecture were displayed in the Museum, for the benefit of students in the night classes in architectural drawing, from the 3rd to the 17th of May. Approximately one hundred illustrations of present day building practice were on view, representing the work of eighteen architects. The firm of Howe and Lescaze lent a large group of photographs of their work, the most notable of which is the Philadelphia Saving Fund Society Building. This was one of the first large office buildings of the "international style" to be undertaken in this country, and has been called the best designed building of its kind in the world. The photographs and drawings of various interior and exterior parts of the building made a most interesting comparison with the photographs of details of Rockefeller Center, where some might feel that the demands of space and time prevented a full realization of the possibilities of a grandiose scheme.

Architectural composition on a smaller scale was also represented: houses and apartments by Howe and Lescaze and Jan Ruhtenberg, offices and shops by Gates and Platt and others, and a bar designed by Milliken and Bevin. The bar, designed for the Roosevelt Hotel, was perhaps the most definitely triumphant piece of design represented in the exhibition, for it was executed under a restricted allowance of funds, and its architects had not been given free rein in the matter of its style. In spite of its secure grounding in familiar forms, the room achieves a freshness and fitness that compare favorably, in their modernity, with less traditional work.

The photographs and drawings were labelled with brief factual captions, leaving the student to make his own observations. The exhibition as a whole, however, was introduced by a résumé kindly written for the Museum by Michael Meredith Hare, from which the following paragraphs are quoted:

"In every exhibition of architecture there are drawings which demonstrate that, be the architect's philosophy good or bad, according to one's own opinion, he at least follows it. Philosophy does not mean adherence to the externals of a style - Gothic, classic, neo-classic or 'modernistic'. If buildings are expressive of a civilization they form a style. Styles do not make buildings.

"Therefore it is to be hoped that all those who see this exhibition, who have an absorbing interest in architectural development or who, in addition to this, hope to build buildings, will not painfully remember this detail or that; but that, scrutinizing the scheme and the form they will read in some cases a blank page, in others a possible philosophy which the building at hand tries to express. This judgment will determine for each thinking critic the exhibits which he would have eliminated. Those remaining can then be judged as answers to the question: does this philosophy of architecture seem to me to fulfill the requirements of living conditions today?"

It is always open to question whether an untrained eye can learn much about architecture from photographs, which can never present a building in its full actuality, and which restrict the appreciation of the effect of light on architectural forms; but within its limitations, the exhibition served its purpose.

Material was lent by Howe and Lescaze, Milliken and Bevin, Leon V. Quigley, Rockefeller Center Public Relations Department and Jan Ruhtenberg.

PAINTINGS BY MODERN MASTERS

On other pages of the *Chronicle* have been described some of the activities that have been undertaken during the past year for the public. The Museum, however, has naturally a strong interest in the art students of the Cooper Union, and with their particular requirements in

mind it has organized several exhibitions. Of these, the most elaborate was held at the end of May, and brought to Cooper Union pictures by twenty-seven masters of modern painting, drawn from the collections of five members of the Advisory Council of the Art Schools.

The basis of selection was one of quality, rather than subject-matter; as a result, pictures not ordinarily seen in juxtaposition hung side by side on the walls, going far to justify the oft-repeated dictum to the effect that there are only two kinds of painting - good and bad. The *Portrait of Neda Cooke*, for example, by Thomas Eakins, was not at all out of place between Renoir's *Child Sketching* and Millet's *Head of a Young Girl*. All three are serious, solid paintings, the Eakins and the Millet composed in sombre browns with rose and pink the strongest colors. The Renoir was flanked on the other side by one of the Winslow Homer sketches from the Museum's own collection, *Sunlight and Shadow*, with which it agreed in the use of clear color. Another interesting group was composed of the *Provincial Street in Winter*, by Monet, *Midi Landscape*, by Derain, and a landscape by Eilshemius. The Eilshemius painting, one of his best organized compositions, is rich and varied in color, with a pleasant spring-like gradation of soft greens and blues, though the Derain is a much more complete re-working of observed facts.

Lack of space prevents a full description of the exhibition, which included other masters, living and dead, of France and America. Abstract as well as representational work was included: Dufy, Braque, Tchelitchew and Léger each furnished one example, as well as Degas, Van Gogh, Redon, Picasso, Prendergast and Davies. Several of the paintings had never before been publicly exhibited in New York, and this, coupled with the remarkably high quality of the pictures, attracted a great deal of interest.

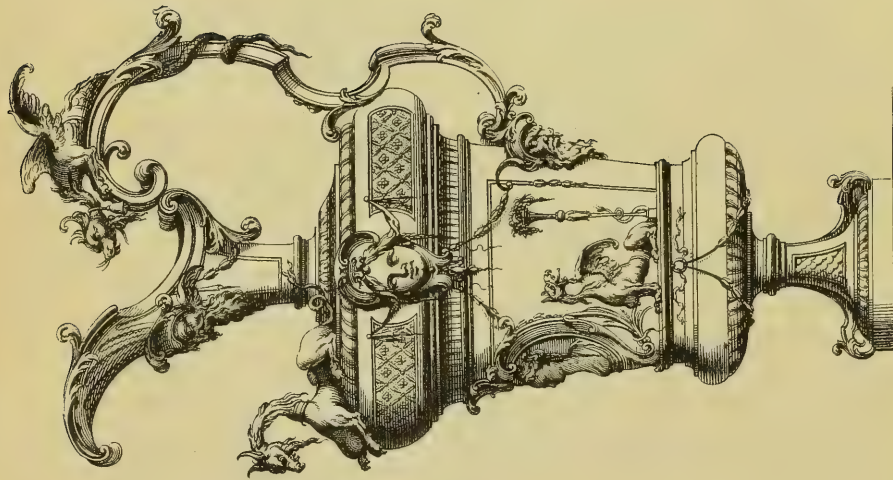
For students who work all day in the School at Cooper Union, a display of this kind is of definite value, furnishing material for information and observation and bringing paintings to busy people who have not the time or the opportunities for keeping in touch with the galleries in other parts of the city.

ORIGINAL DESIGNS FOR FRENCH SILVERSMITHS' WORK, WITH EXAMPLES OF THE CRAFT

The exhibition of original designs for French silversmiths' work, with examples of the craft, held in the Museum from the 11th to the 27th of November, gave unexpected evidence of the richness of American collections in this class of material. The Museum is fortunate in owning a number of drawings and many engravings, but the silverware itself is scarce and is less often found than English plate of the same period. When the exhibition was first projected, there was no thought that so many and such good pieces of French silver would be available, for in addition to the present paucity of silver made before the Revolution, very little has been written on the subject in English, and comparatively few people in America have had sufficient knowledge or interest to collect Continental Examples.

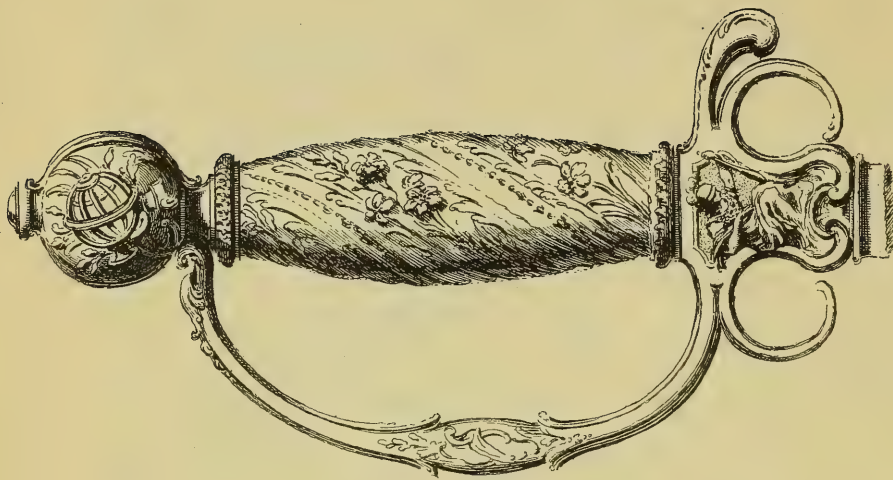
The recent exhibition was narrow in scope, covering only the span from the reign of Louis XIV to the Restauration. In this rather restricted compartment, admittedly of somewhat special interest, a fairly complete presentation was possible. The development in taste and the perfecting of design, characteristic of the eighteenth century, could be closely followed, and suggested a comparison with the history of decorative design in our own time. Large and small objects of silver and silver-gilt were shown, together with examples of pewter of similar designs.

The seventeenth century style, with its somewhat ungainly shapes and its ornament applied, rather than made an integral part of the scheme, was exemplified by a pencil drawing attributed to Jean-Bernard Toro, a design for a ewer. Of helmet shape, the sides are decorated with repousse figured scenes; the scrolled handle is crowned with the figure of a nereid; the base is composed of intertwined dolphins and seems disjointed and unrelated to the body of the vessel. The same shape is shown in the engraving of another of Toro's designs, here reproduced (p. 16, fig. 1'), and was repeated in the exhibition in several pewter ewers and jugs which, though later in date, conserve the style of the more costly silversmiths' work.



DESIGN FOR A BWER

By Jean Bernard Toro, 1672-1731
Engraved by Charles-Nicolas Cochin, 1698-1754
From the collection of Leon Decloux
Given by the Council, 1921



DESIGNS FOR SWORD HILTS

By Juste-Aurele Meissonnier, 1693-1750
Engraved by Jacques-Gabriel Huquier, 1695-1722
From the Collection of Leon Decloux
Given by the Council, 1921

The ornament of this period, however, is in itself quite fine, well conceived and well executed; the eight early pocket sun-dials lent by Mr. and Mrs. Harrold E. Gillingham are all beautifully engraved with foliate rinceaux and other motives. The Museum owns several books of designs similar in character. The earliest contains thirteen engravings by Jacquinet, after François Marcou; dated 1657, they present designs suitable for engraving on the ornamental inset plates of harquebuses and other small arms. Another set of thirteen engravings, published in 1660 by Thuraime and le Hollandois, harquebusiers to the King, shows the same use of fine rinceaux, with small animals and human figures. Designs for objects of domestic use are shown in Gilles l'Egaré's *Livre des ouvrages d'orfèvrerie*, published in Paris in 1663, and J. Cotellet's *Nouveau livre de chenest, ouvrage d'orfèvrerie*, of about the same time.

Of the eighteenth century designers, the Museum was able to give from its own collections as full a representation as could be made from any single collection in America. To Juste-Aurèle Meissonier, the versatile genius who lightened the French style and did more than anyone else to develop its rococo manner, are ascribed two designs for hilts; both of these display his characteristic use of opposing curves, and the strength inherent in asymmetric composition. Though much less massive than typical seventeenth century work, these designs if executed would have a solidity and a sculptural quality far superior to the earlier work. Meissonier and his contemporary, Oppenort, both published folios of engraved ornament plates, for use by less creative craftsmen, and these published works were included in the exhibition.

Some of Meissonier's followers in the rococo style, such as Babel, Cochin and Huquier, published ornament plates of considerable merit, but far better than any of their designs for silversmiths' work are the one hundred plates in Pierre Germain's *Eléments d'orfèvrerie*, published in Paris in 1748. The Museum owns what appears to be Germain's own copy, with his signature on the title-page, and the plates are all in an excellent impression. They illustrate

various types of ecclesiastical and secular vessels, mostly from Germain's designs, though seven are after designs by Jacques Roëttiers; one of the plates strongly suggests the beautiful coffee-pot made by Francois-Thomas Germain for the Court of Portugal, which was acquired a year ago by the Metropolitan Museum, but was unfortunately not available for display at Cooper Union. In the exhibition, however, was a pencil drawing, previously attributed to Roëttiers, which appears to be one of the alternate designs by François-Thomas Germain for the gold candelabra which he executed for Louis XV. The candelabra themselves disappeared during the Revolution, and the only reminders extant are a few sketches, each of a different scheme; as far as the writer knows, the one shown at Cooper Union is the only sketch in this country. A plate made by Germain for Catherine the Great served as an example of his unornamented work; it was lent by Baron Maurice Voruz de Vaux.

Both Jean-François and Edmé-Pierre Balzac were represented. Their earliest pieces were a set of four candelabra, made by Edmé-Pierre Balzac in 1740-42, lent by Mrs. Frederick H. Allen; they are perfect embodiments of the characteristics of French silver at its best - strong in design, rich in ornamentation, and beautiful in their harmonious effect. Later examples of Edmé-Pierre Balzac's work, from 1755-56, were the fork, spoon and *pelle à glace* lent by Mrs. Albert Blum, from a vermeil service presented by Louis XV to a foreign minister.

A group of smaller objects was included. Besides the pocket sun-dials already mentioned, and others lent by Mr. and Mrs. Harford W. H. Powell, Jr., and Mrs. Miles White, Jr., there were snuff boxes, sets of draughting instruments in the original étuis, and an ingenious pocket inkstand. There were also two hunting swords, with silver mounts on hilt and scabbard, lent by Mrs. White; both were made in Paris, the earlier about 1735 and the later about 1775.

Among the pieces of the Louis XVI style were several, from the Livingston family, that have been in America since the eighteenth century. One, a handsome platter with a shaped edge decorated with bound laurel, was made in Paris

in 1770-71 by an unidentified silversmith; another, a soupière, was made by Jean-Baptiste Saurin in 1776-77. Two pairs of candlesticks lent by Mrs. White, one from Paris and one from Bordeaux, are equally fine, and were evidence that the work of provincial silversmiths was not necessarily inferior to that of the shops of Paris. Two ewers with basins, lent by Mrs. Allen and by the Metropolitan Museum, were made within a year of each other by Samson in Toulouse, and show a refinement worthy of the capital; while an écuelle with cover and salver, lent by Mrs. Walter E. Maynard, bears the marks of an Orleans silversmith of 1783. In its beautiful shape and the simplicity and restraint of its ornament it is even superior to the average Parisian work of the time.

Examples of post-Revolutionary silversmiths' work are not as rare as the earlier pieces, but in general the quality of the design is not as high. The Empire pieces included in the exhibition were superior to the common lot. Odiot, Biennais and Cahier, who executed in turn various commissions for Napoleon I, were all represented - Odiot by a vermeil soupière supported by three figures, lent by French & Company, Inc.; Biennais and Cahier by pieces from a service commissioned by Napoleon, the property of Cartier, Inc. (p. 20, fig. 2), and Cahier by a tureen of the greatest purity of form and subtlety of outline, lent by Mrs. Francis McNeil Bacon.

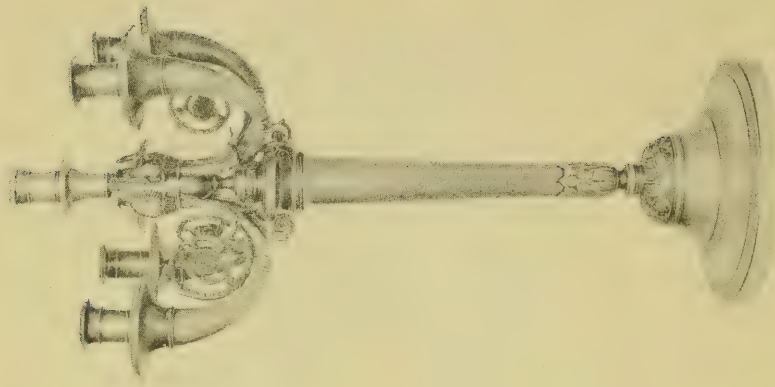
Interesting comparison with the Empire section of the exhibition was afforded by a series of some seventy drawings which originated in Augsburg, in the shop of the Seethaler family. Father, sons and grandsons, the Seethalers were celebrated in their own day, and their work is now found in German public collections. Yet in looking at their designs, one is less pleased with their adherence to the French taste of the Empire than amused with their faithfulness to Augsburg traditions. The use of the human figure in their decorative schemes is accomplished with difficulty, and the introduction of animal forms brings back all the grotesque quality of the German Renaissance, when Augsburg silversmiths were so renowned in Europe.

The marks on French silver, which followed a definite



CANDELABRUM

Made by Master Goldsmith C R(?)
Paris, 1739
Anonymous Loan



CANDELABRUM

Made by Martin-Guillaume Biennais
and Jean-Charles Cahier
for Napoleon I
Lent by Cartier, Inc.

and carefully administered scheme, are in themselves interesting. In the exhibition, the marks on each piece were reproduced at a larger scale on the labels; this added to their usefulness to the student and the collector. Over one hundred pieces of silver were included in the showing, and the Museum can do no more than record the names of the collectors whose kindness in lending their examples and their heirlooms contributed to the success of the exhibition. In addition to several anonymous lenders, the Museum is grateful to the following:

Mrs. Frederick H. Allen
 Mrs. Francis McNeil Bacon
 Mrs. Albert Blum
 Cartier, Inc.
 Mr. and Mrs. Lewis B. Cuyler
 Baron Maurice Voruz de Vaux
 Mrs. Henry B. duPont
 French & Company, Inc.
 Mr. and Mrs. Harrold E. Gillingham
 Richard P. Gipson
 Mrs. Homer Eaton Keyes

Mr. and Mrs. Frederick R. King
 Miss Alida Livingston
 Mrs. Walter E. Maynard
 Metropolitan Museum of Art
 Miss Marie J. Oothout
 Mrs. John E. Parsons
 Mr. and Mrs. Harford Powel, Jr.
 Miss Mary Parsons
 Mrs. Miles White, Jr.
 Mrs. Giles Whiting

The original drawings and engravings that were shown in November, being part of the Museum's permanent collections, are available to those who may have missed the exhibition. For convenience, a selected bibliography of useful books is appended.

CALVIN S. HATHAWAY

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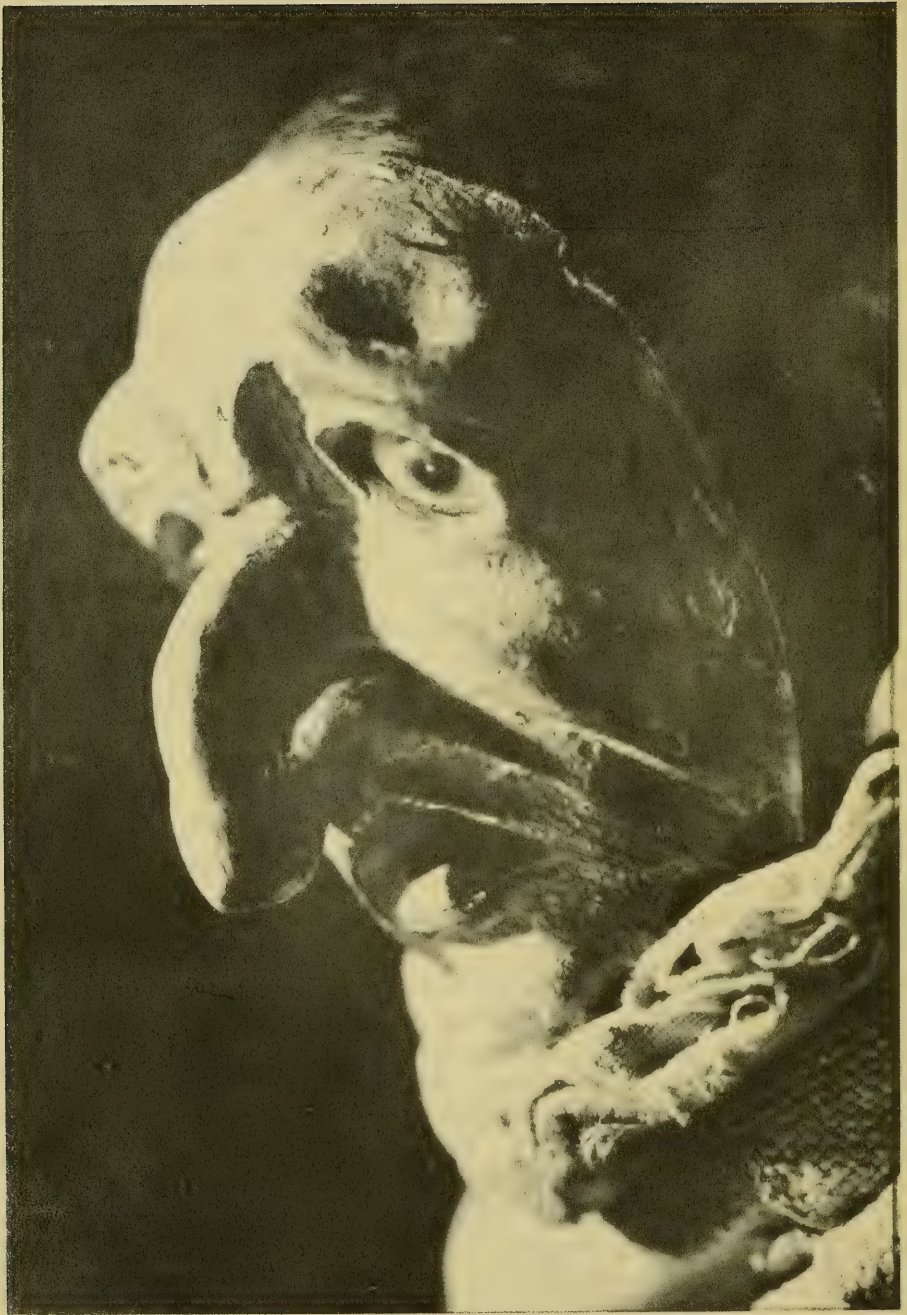
MATERIAL RELATING TO THE SMALL THEATRE

From February 4th to February 28th, 1935, the Museum held a small exhibition of two phases of theatrical art. First, a series of raree-shows, miniature theatres of the concertina type, panoramas, panoptiques and shadow figures of the seventeenth and eighteenth centuries, all precursors of our present motion pictures. No effort was made to exhibit any twentieth century development which would have been far beyond our limited resources of space.

In the other phase, however, that of the marionette theatre, the contemporary note was given by several exhibits; perhaps most strikingly by two puppets of Louis Bunin and William A. Dwiggins respectively - one, a conception of the masses, robots, mechanized individuals who walk the city streets, without individuality, mere abstractions; the other, a head made up of metal bands strangely lighted, described by its designer, Mr. Dwiggins, as an "experimental puppet, 'Point Three Three Repetitive,' one of the persons in a melodrama in preparation portraying the revolt of mankind at some future time, against the evolved machines that have assumed control. .33+ is a member of the Board of Control."

Among other puppets made in the twentieth century, as individual in their way as the mechanical overlord of Mr. Dwiggins, but constructed with more traditional materials and depending for their significance rather on the original use of that material, was the superb *Jocasta*, over eight feet high, designed by Robert Edmond Jones for a performance of *Oedipus Rex*, given under the auspices of the League of Composers with accompaniment by the Philadelphia Orchestra. This was lent by Remo Bufano.

The carved wooden figures of Africans, made by the late Robert Conklin earlier in this century, and lent by Mrs. Conklin, were significant not only for the beauty of the carving and the dramatic postural effects which could be obtained because of their beautiful articulation, but because Mr. Conklin had intended to use them in a motion picture, having them photographed in successive poses, giving the effect of a ritual dance. This is a serious and beautiful



HEAD OF A PUPPET FIGURE OF PUNCHINELLO
Italy, XVIII century
Given by Mrs. Chadbourne, 1920

form of the widely used animated cartoon, and has been employed with telling results.

It was interesting to note that two large puppets had figured in a Broadway success, Eva Le Gallienne's production of *Alice in Wonderland*. No one forgets the lines of *The Walrus* and *The Carpenter*; and seeing them come to life it is equally hard to forget the strange resemblance of Mr. Bufano's *Walrus* to a certain type of vacuous Anglo-Saxon. Somewhat smaller in stature, but of an extremely formidable appearance were two fine Sicilian marionettes in full armor lent by the House of Manteo.

Unfortunately it was impossible in an exhibition of this kind to show the marionettes in action, and the true effectiveness of a marionette lies in the sur-reality imparted by a good puppeteer to his puppet. Thus we remember the action of Podrecca's *Pianist* rather than the pianist himself. One can imagine Mr. Bunin's *Banker* smoking a fat and expensive Havana in the days before 1929 although the little figure now hangs motionless from the wires.

Several eighteenth century Venetian puppets from the Museum's own collections were especially interesting because we know that some of the masks of the *commedia dell' arte* became the leading characters of the marionette theatre. Some of these figures, like the one in the accompanying photograph, show the mask ending above the mouth and between the cheek and the ear.

Tony Sarg lent a Punchinello with a huge nose, probably dating before Polichinelle acquired his Gascon characteristics, the huge paunch and silhouette of the cuirasse of the Guards of Henri IV.

Dr. Davenport West's loan of an immobile figure of a jester in a red suit and cap and bells, and his wonderful collection of baubles roused great enthusiasm. Belonging to this same period was the proscenium arch of an Italian marionette theatre given to the Museum in 1921 and shown with the lovely ballerina lent by Donald Oenslager.

The Yale Puppeteers lent one of their own musicians, and from Hollywood they sent a huge blue wooden travelling valise with ten exquisite eighteenth century puppets, each standing upright in its own cellophane show case. Another

little puppet, *John the Baker*, was starting on his travels through Mexico when Dr. Elsie Clews Parsons saw him packed on the back of a burro and bought him from the puppeteer and shipped him to the Museum's exhibition.

Then there were the beautiful figures by Edith Flack Ackley, and the Chinese and Javanese shadows lent by The Red Gate Shadow Players and by Miss Frances Morris. In addition to the shadow figures, the Far East was represented by unusual puppets in the round, lent by the American Museum of Natural History and Mr. and Mrs. Spencer Bickerton. The shadow pictures seemed to bridge the distance between the true marionette and the cardboard figures of the Two-penny Colored Theatres; and to form a link with the beautiful early miniature theatres of the concertina type.

Coinciding with these seventeenth and eighteenth century puppet shows and shadow figures were the early magic lantern slides, made of cardboard, cut out and backed by colored isinglass, to be shown with a lighted candle behind - the whole to be set in a box with a hole in front through which the observer peeped. The origin of the peep-shows was probably the aftermath of a series of pictures done by German engravers at Augsburg towards the close of the eighteenth century. They were for cutting-out purposes. Still earlier were the Italian seventeenth century sheets (in sets of six) that were cut out and set up so as to form a perspective. Seventy-two of these prints, *vues optiques*, were shown in cases. Also were several cases of books and documents, measured drawings illustrating the making of puppets, portrait engravings of early patrons of the marionettes, such as Charles II and Lady Castlemaine, Dr. Johnson and Cyrano de Bergerac - too long a list to mention here; a copy of Pepys's diary, a first edition with references to a show of puppets at Covent Garden; Ben Jonson's play *Cynthia's Revels*, in which Cynthia speaks of the "motions-men." Furthermore, there were copies of the plays given at George Sand's Théâtre de Nohant, and many plays and photographs of French and Venetian puppets. A photograph of a Beauvais tapestry, for example, shows a large peep-show cabinet as a central feature in an Italian village festival; and a book, published in 1785, illustrates a show-

man with his cabinet, and his audience of children, with the following verse:

This box doth pleasant sights inclose,
And landscape and perspective shows
of every varied sort;
A penny is the price I ask
For th'execution of my task,
And get a penny for't.

A French polyrama panoptique, dated 1840, was lent by Mr. Wilbur M. Stone. The very name evokes a vision of some sentimental Victoria in a drawing room still filled with good Regency furniture, gazing at this latest importation from France. The earliest of the perspective theatres was an Italian one lent by Mr. and Mrs. De Witt Clinton Cohen, an exquisite vision of the Garden of Paradise, filled with tiny cardboard figures. Also from this collection came a scene of Moscow in 1812, and several other theatres; one lovely one in its decorated box with an accompanying lorgnon, the better to see its beauties. Mr. and Mrs. Cohen also lent many magic lantern slides, roller-type panoramas, tiny theatres folding into solander cases, which in their unusual quality and charm aroused general enthusiasm. Mr. Stone lent one of the Thames Tunnel - was this a prospectus of 1850?

One could turn countless pages of old copies of the Illustrated London News, read long descriptions by the participants and yet miss the vivid impression gained from Mr. Stone's *Ceremony of Conferring the Order of the Garter*.

Of unusual interest to Cooper Union was a concertina type peep-show lent by Mrs. James W. Thorne of Chicago, *The Opening of The Crystal Palace by The Prince Consort*. This World's Fair was for the purpose of reviving trade in England, and it was perhaps the success of Prince Albert's idea which inspired the merchants of Paris to open the Musée des Arts Décoratifs in 1863 and led in turn, in 1896, to the courageous effort of the Misses Hewitt to establish in Cooper Union the first Museum of Decorative Arts in this country.

It is not possible to describe all the exhibits, but we wish to express our appreciation to all who so generously assisted us. Mention should be made of the pictures and of



SHADOW PUPPETS FROM THE THEATRE SERAPHIN
Paris, about 1800
Lent by Erskine Hewitt

early and rare editions of books mentioning motion-men, marionettes and raree-shows. Among these lenders were Dr. A. S. W. Rosenbach, The Grolier Club, Mr. A. M. Sloog, Mr. Spencer Van B. Nicoll and the Metropolitan Museum.

Special mention should be made of several sets of cardboard figures of the *Théâtre Seraphin* from the Palais Royal with the original scores for the accompanying music, lent by Mr. Erskine Hewitt.

The twenty-five original drawings by Cruikshank for *Punch and Judy* were lent by Princeton University. Miss Angna Enters lent her water color sketches of the famous marionette theatre in Athens, Miss Lotta Van Buren collected music written especially for marionettes and arranged such instruments as the cittern, chittarone and mandola, which might have accompanied the famous productions by Prince Esterhazy for Marie Thérèse for which Haydn composed his toy symphonies.

Material was lent by the following:

Edith Flack Ackley
The American Museum of
Natural History
Anonymous
Alice Baldwin Beer
Mr. and Mrs. Spencer Bickerton
Bonaventure, Inc.
Remo Bufano
Louis Bunin
Mr. and Mrs. De Witt Clinton Cohen
Mrs. Bella Conklin
William A. Dwiggin
Ehrich-Newhouse Galleries
French & Company, Inc.
Robert Fridenberg
Miss Mary S. M. Gibson
The Grolier Club
Erskine Hewitt
Otto Kunse
Miss Irene Lewisohn
Harry Levinson
Robert E. Locher
Mrs. Luke Vincent Lockwood
The Manteo Family
Paul McPharlin
Miss Mabel C. Mead

Metropolitan Museum of Art
Miss Frances Morris
New York City, Civil Works
Administration Project,
Marionette Division
New York Public Library
Spencer Van B. Nichols
Donald Oenslager
The Old Print Shop
Dr. Elsie Clews Parsons
Princeton University Library
The Red Gate Shadow Players
Mrs. K. N. Rosen
Dr. A. S. W. Rosenbach
Tony Sarg
M. Sloog
Wilbur M. Stone
Raf Szalatnay
Mrs. James W. Thorne
Miss Lotta Van Buren
Dr. Davenport West
E. Weyhe, Inc.
Adolph G. Woltman
Ruby Ross Wood
The Yale Puppeteers

An interesting commentary on the status of puppetry in the popular estimation is the fact that out of more than three thousand visitors, nearly nine-tenths were adults.

MARY S. M. GIBSON

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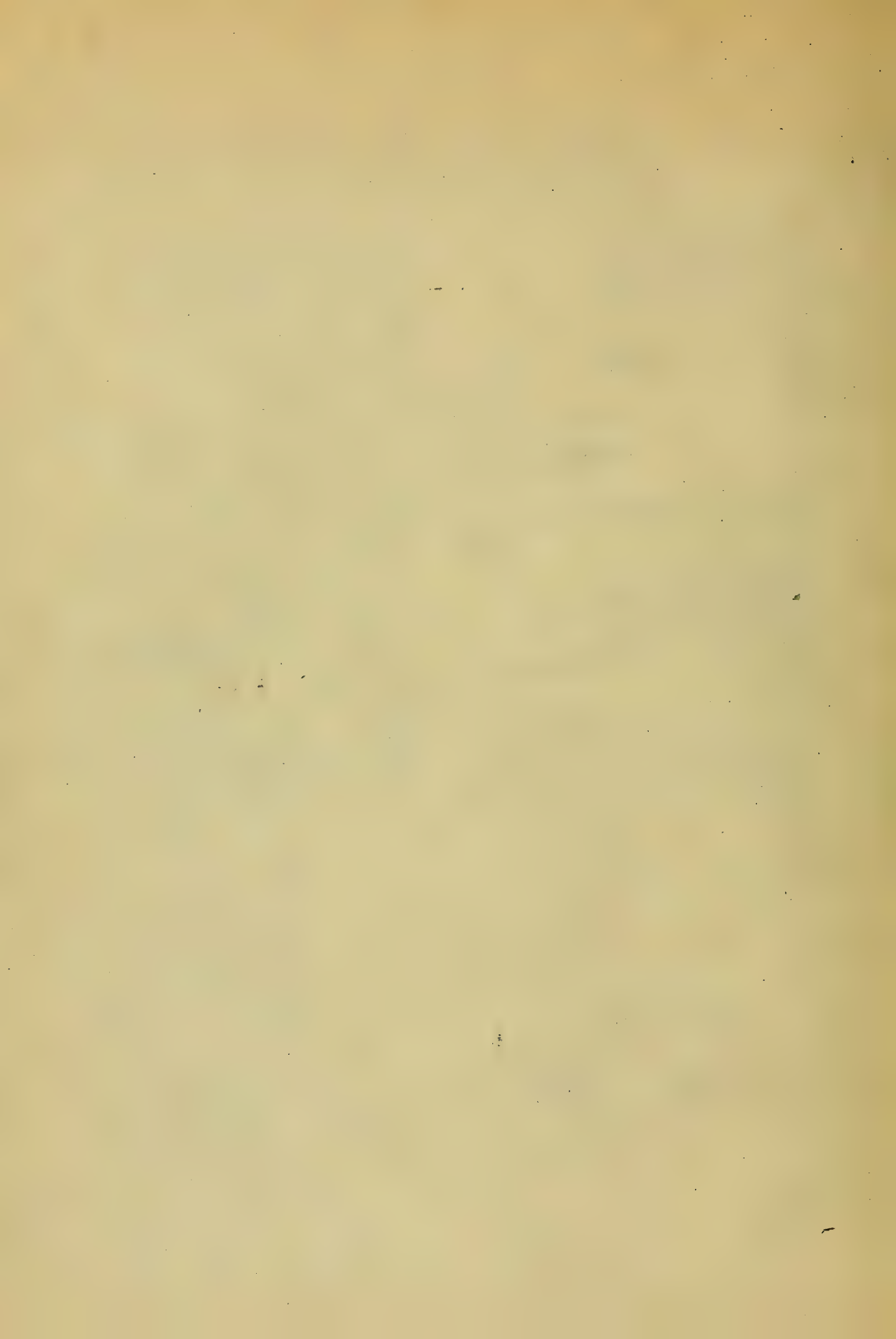
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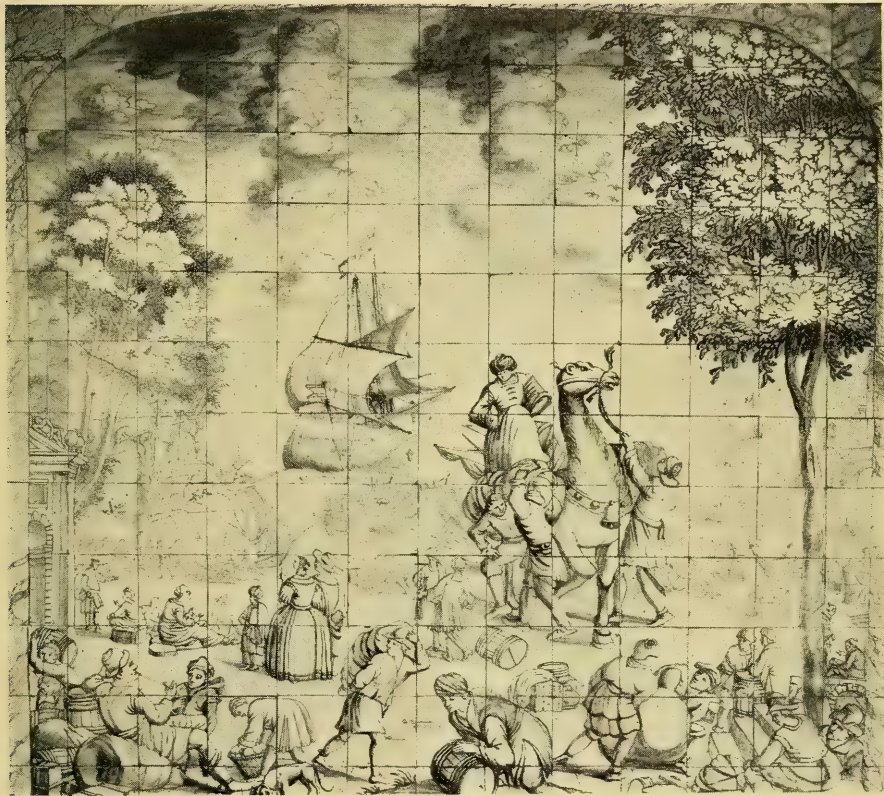
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11926-43-1

OVERMANTEL PANEL: "EASTERN PORT"
Design by Johannes Lingelbach, 1625-1687
DELFT, THE NETHERLANDS

From the Joel Koopman Collection
Given by William Randolph Hearst

ALMONT 50

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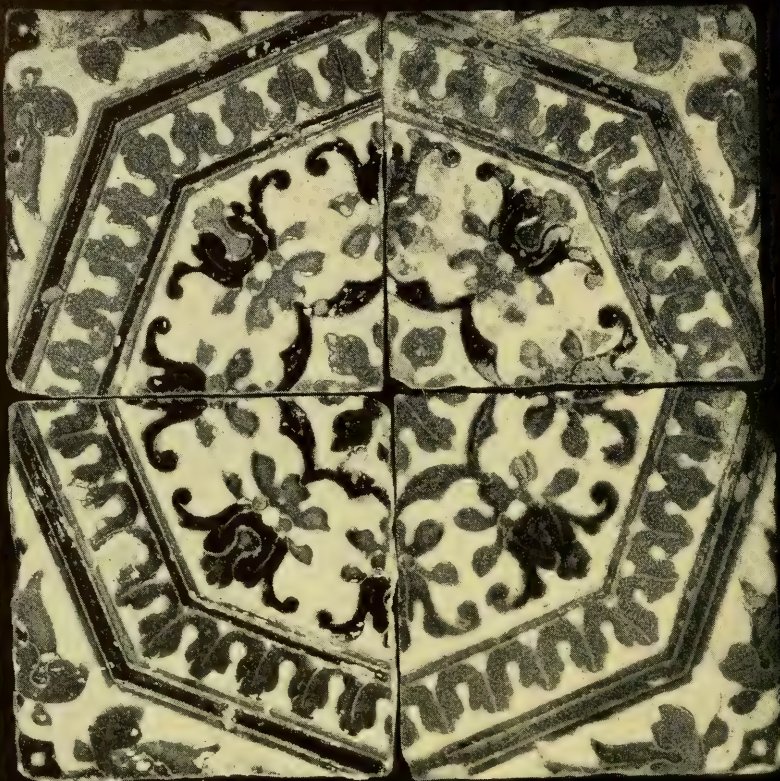
The Directors of the Museum have been so encouraged by the success of the first issue of the *Chronicle*, published a year ago, that they feel justified in presenting this year an enlarged and, they trust, even more interesting bulletin. The first number of the *Chronicle* was devoted to the series of exhibitions that had been held during the preceding year—exhibitions arranged from the Museum's collections, with generous supplementary loans from many sources. Such special activities have been held in abeyance during the past year, while the Museum continues its task of investigating and cataloguing its rich collections.

In publishing articles on the possessions of the Museum there is a tremendous range from which to choose. Three collections are described in this number of the *Chronicle*. The tile collection is large and varied; the article which describes the schools of tile-making represented in the Museum calls attention to gaps which have not yet been filled. It is pleasant to hope that someone, in reading this article, may be moved to help complete the series. The second article has been devoted to describing the Museum's singularly rich collection of the work of Winslow Homer—drawings to which fresh interest is added in this year of Homer's centennial, when several loan exhibitions of his work are being held.

It is with something more than gratification that the Directors have received, on behalf of the Museum, the magnificent bequest of the late George Cameron Stone's collection of Japanese sword mountings, of which a brief account is given in the third article.

Finally, the Directors wish to express their appreciation of the kindness of the Museum's subscribing Friends, whose names are set down in these pages. Their interest, and their help in financing certain activities of the Museum, continue to be most heartening.

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ALMONTE 36

FIG. 1. a. FOUR TILES FORMING A MOTIF
ANDALUSIA, END OF THE 16TH CENTURY

Given by A. Algara R. de Terreros

b. HISPANO-MORESQUE TILE; ANDALUSIA, 15TH CENTURY

Laceria design, cuerda seca technique

Given by A. Algara R. de Terreros

RENAISSANCE AND POST-RENAISSANCE TILES OF SPAIN AND THE NETHERLANDS

Every country has deposits of clay, and the fashioning of clay into tiles has become universal. Nothing made by human hands has kept its body and color as well as fired clay tiles; those excavated from Babylon and Nineveh, which once adorned the edifices of those long buried cities, present today as perfect a glaze and as bright a coloring as when they were burnt from the clay of the Tigris and the Euphrates. The Children of Israel were told to make bricks without straw; they, too, joined the ranks of the tile-makers.

It was natural that tiles should be used in warm countries. In Persia and Arabia, then in Italy and Spain, tiles were used for flooring and for wall decoration; and courtyards where they were used were found cool upon the warmest days. In the colder North, tiles were no less useful. They served a decorative purpose and afforded protection against water and dampness.

Early in the sixteenth century an Italian majolica painter, Guido di Savino, from Castel Durante, settled in Antwerp and there set up a pottery. In the latter part of the century a Dutch artist, Hendrik Cornelissen Vroom, is known to have gone to Seville to study majolica-painting with an Italian potter who was practicing there. Tile pictures had been introduced into Spain and Portugal by an Italian artist, Niculoso Francesco, from Pisa. So it is to Spain and to Italy that the famous tile makers of Holland were chiefly and most directly indebted. Tiles in red earthenware with decoration inlaid in white clay under a yellow glaze had been used, however, during the Middle Ages in Holland as well as in England and in France. In Holland their use as floor covering continued into the sixteenth century, when late Gothic inlaid floor tiles provided the motifs for some of the earliest Dutch majolica tiles. The later use of painted tiles was restricted to walls; for this purpose nothing could be so well suited. A well-cemented wall of tiles gave protection from dampness to the basement or foundation, and credit should be given to this humble handiwork for the preservation of the beautiful houses built along the canals by the merchant princes and stored with the treasures brought back to them from all parts of the world—treasures which themselves were not without influence, for Chinese porcelains were a most fruitful inspiration to the Dutch potter.

In the early Dutch paintings we find numerous examples of interiors which show the various uses of tiles. We see this particularly in the treatment of the open fireplace or *schoouw*, in such a painting as that by Peter de Hoogh, *Interior showing a Woman peeling Apples*, in the Wallace Collection (No. 23), in London. The painter lived in Delft most of his life, and his pictures generally show women in the routine of their daily work; he seemed fond of giving glimpses of interiors filled with sunshine and bright with gaily colored tiles.

Climatic conditions encouraged the use of tiles, but sometimes the weather proved

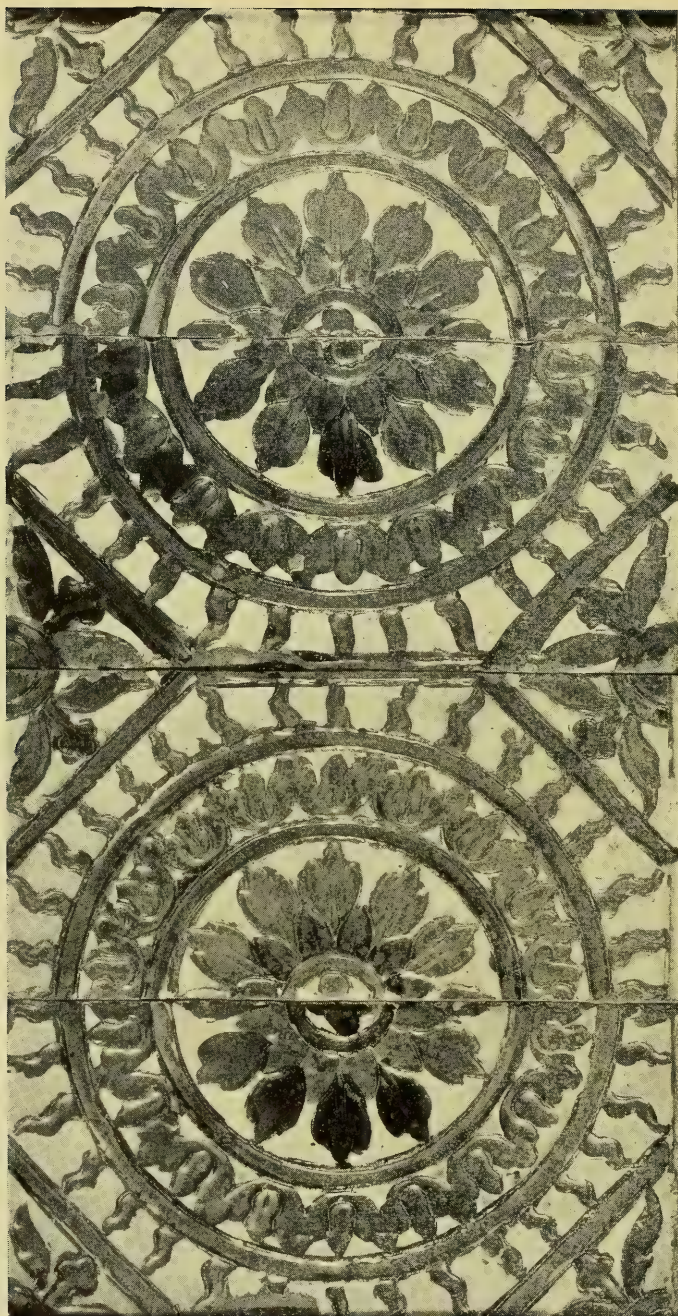


FIG. 2. FOUR LUSTRE TILES FORMING TWO MEDALLIONS
HISPANO-MOESQUE, 17TH CENTURY

From the Madrazo Collection

Given by Miss Sarah Cooper Hewitt

ALMONTE 38

1907-30-1
6-4

too rigorous for such use. Louis XIV tried to introduce the art into France, and established factories at Rouen and elsewhere with the avowed purpose of making tiles for facing his summer house, the lovely Trianon de Porcelaine—that short-lived building erected to provide a Western equivalent to the marvelous tower of Nanking, described in the stories of seventeenth-century adventurers.¹ Even Louis le Grand rebelled, however, at the cost of maintaining a tile exterior in a climate as changeable as that of France, and after seventeen years ordered the building destroyed. Discouraged by the unsuitability of soft clay tiles for exterior use, the manufacturers of France made no effort, for some time afterwards, to make tiles for wall covering of any kind, and used the clays for other purposes.²

The earliest tiles in Spain and in Europe were of Moorish origin, geometric in design, following the Mohammedan prohibition against representation. The oldest surviving are those of Seville and Cordova; the best known examples are those of the Alhambra, dating from the beginning of the fourteenth century: These *azulejos*, as they are called, form geometric patterns composed of small pieces let into the walls in a manner resembling the mosaic technique of the Near East and Persia.³ Moorish lusted ware of this period was covered with a glaze in which tin formed an important part; the enamel was hard, opaque, and of a creamy or white tint, so thick and dense as to increase noticeably the weight of the tiles. Moorish ceramic wares were in demand abroad as well as in Spain; Italy, for example, secured her share through the traders of the island of Majorca, for which the Italians of Dante's day had the alternative name "Majolica"—a word which has long since ceased to signify exclusively pottery treated with a lustre glaze.

After the expulsion of the Moors from Spain, Spanish potters abandoned the use of tin glazes in favor of a method which produced tiles of similar appearance, but of much less weight. In this new method, tiles were covered with a slip—a thin wash of pipe clay—before being covered with a glaze of which lead was the principal ingredient (fig. 2).

Another new procedure, that of *cuerda seca* (dry cord), had been introduced in the fifteenth century. Following this method, a wooden or metal mould was pressed into the unbaked tile, throwing the edges of the pattern into relief. Colors were poured into the depressions after the surface had first been treated with a mixture of grease and manganese, which turned black when baked; the mixture prevented the colors from running and blending. Some of the finest tiles to be found in Spain were produced by this technique (fig. 1, *b*); those in the patio of the Casa de Pilatos, belonging to the Duke of Medinaceli, in Seville,⁴ and in Las "Dueñas," the house of the Duke of Alva,⁵ being especially admirable. When these were made, Moorish

¹Robert Danis, *La première maison royale de Trianon, 1670-1687*; Paris, n. d., Albert Morancé.

²Only in later times has the hard-fired clay which modern manufacturers call faience been developed to resist the stresses produced by climatic changes.

³Tiles of the Alhambra are illustrated in A. F. Calvert, *Moorish Remains in Spain*, v. 2, *The Alhambra*.

⁴Ill., *Armard Guérinet, pub., l'Espagne monumentale: Architecture and Sculpture. Ensembles and Détails*; Paris, n. d., pl. 120.

⁵Ill., *Arte y Decoración en España*, v. III, 1919, pl. 65.



FIG. 3. SIX TILES REPRESENTING VARIOUS TRADES AND TOOLS

ALCORA, SPAIN, 18TH CENTURY

Given by the Misses Hewitt

ALMONTE 32

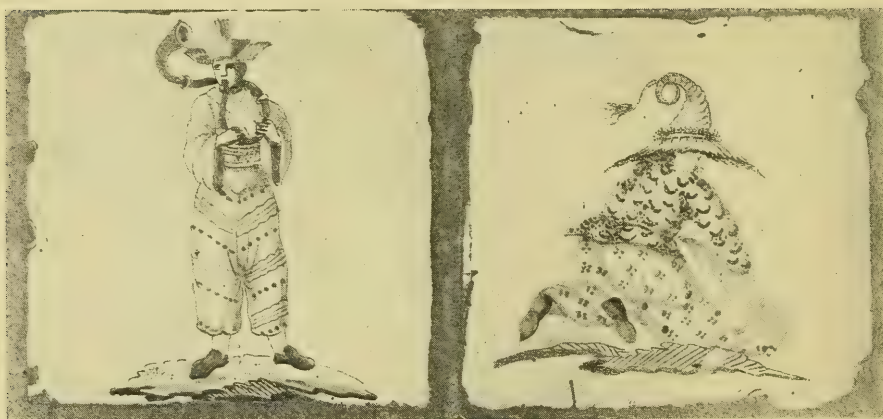


FIG. 4. TWO TILES IN THE CHINOISERIE STYLE

ALCORA, SPAIN, 18TH CENTURY

Given by the Misses Hewitt

ALMONTE 33

traditions of design were still in force; at a somewhat later date, tiles were decorated with interlaces and strapwork so arranged as to leave a clear field in the centre, in which would be placed an animal of Gothic inspiration.

With a Spanish Borgia on the Papal Throne, Italian ideas were not slow in filtering back to Spain. The first Italian ceramist schooled in the new ideas of the Renaissance to work in Spain was Niculoso Francesco, who sometimes signed himself "Italiano" and at other times "Pisano." He executed his tiles at Triana by a process, still in use, to which he gave his name, painting his designs on the flat surface of the tile enameled with that honey-colored medium which is so typical of Spanish tiling. Designs of human figures, animals, plants, flowers and conventional motifs; green, blue, black and all shades of yellow appear in the design, outlined in purple or blue.¹ On white enamel the colors used in the design are usually different shades of blue in *chiaroscuro*. A fine specimen of his work is the reredos representing the Visitation, over the Altar of the Catholic Sovereigns in the Alcazar of Seville;² he also did the doorway of the Church of Santa Paula in the same city.³

Another type made its appearance early in the sixteenth century—the incised tile, called *cuenca*, which was stamped with a metal plate so that the pattern was hollowed out, the color being poured into the slight depression thus formed (fig. 1, *a*). A variety of designs were used in the decoration of these tiles: interlaces, tracery, knots, bunches of grapes, heraldic emblems and fantastic animals.⁴

The history of Spanish tile work is remarkable not only in the variety of techniques developed, but also in the number of schools of ceramic manufacture. Flourishing in different parts of the country, in the sixteenth century, were the producers of Talavera and of Triana, while in the eighteenth century the factory of Alcora arose, which developed its own variation on Spanish ideas. Triana has already been mentioned; of Talavera, much information is to be gained from various records of earlier centuries, as gathered together by Juan F. Riaño, who says:⁵

"In a report drawn up by the order of Philip II in 1576, it is stated that Talavera 'produced fine white glazed earthenware tiles, and other pottery, which supplied the country, part of Portugal, and India.' Father Ramon de la Higuera, in his *Republicas del Mundo*, 1595, mentions the ware of Talavera in terms of highest praise. In a manuscript history of Talavera, written in 1651 (Madrid, Biblioteca Nacional, G. 112), the author Father Alfonso de Ajofrin, says that 'the pottery is as good as that of Pisa, a large number of *azulejos* are also made to adorn the front of altars, churches, gardens, alcoves, saloons, and bowers, and large and small specimens of every kind. Two hundred workmen

¹Triana tiles of this period are illustrated, *Collections du Musée des Arts Décoratifs; Céramique; Paris*, Calavas, p. 165, 221.

²III. *Arte y Decoración en España*, v. III, 1919, pl. 64.

³III., *Arte y Decoración en España* v. III, 1919, pl. 63.

⁴Cuenca tiles are illustrated, José Gestoso y Peréz, *Historia de los Barros Vidriados Sevillanos desde sus Orígenes hasta Nuestros Días*, Seville, 1903, fac. p. 190.

⁵Juan F. Riaño, *The Industrial Arts in Spain* (Series of Art Handbooks published for the Committee of Council on Education), London, Chapman and Hall, 1890, p. 170-171.

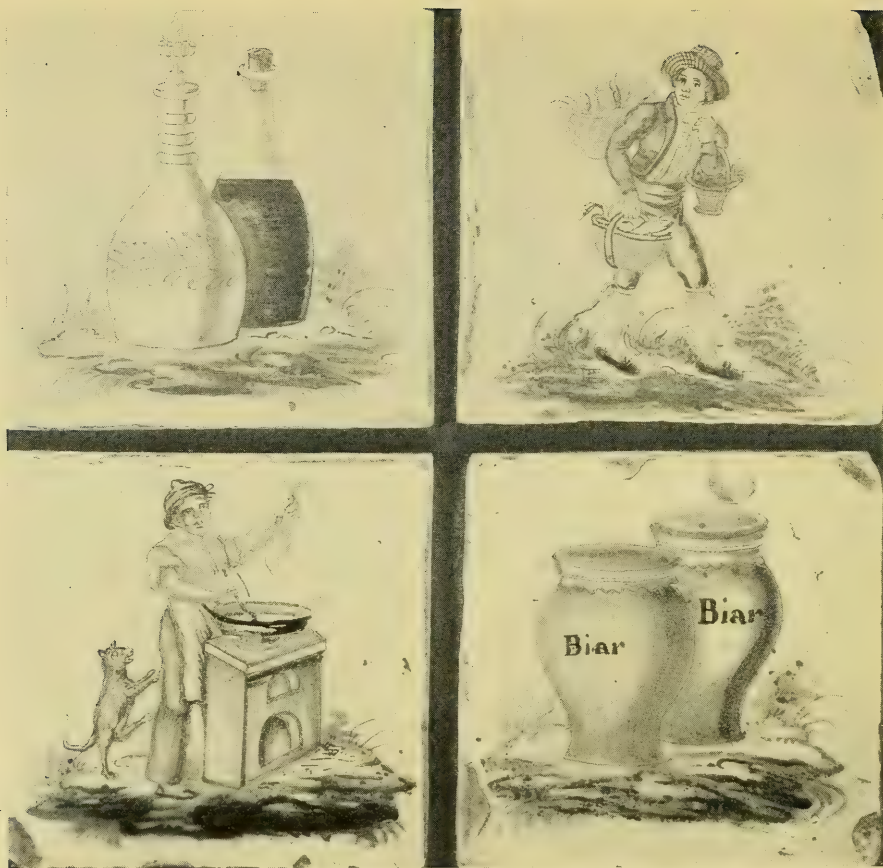


FIG. 5. FOUR TILES FROM A SERIES REPRESENTING MARKETING, KITCHEN UTENSILS,
AND THE PREPARATION OF FOOD

ALCORA, SPAIN, 18TH CENTURY

Given by the Misses Hewitt

ALMONTE, 34

1920-16-

work at eight different kilns. Four other kilns are kept to make common earthenware. Red porous clay vases and drinking cups are baked in two other kilns, in a thousand different shapes in imitation of birds and other animals, also *brinquinos* for the use of the ladies, so deliciously flavored that after drinking the water they contained, they eat the cup in which it was brought to them.' In another manuscript history of Talavera (Bib. Nac. G. 187) we find mention of 'perfect imitations of oriental china,' and that pottery made there 'was used all over Spain, and sent to India, France, Flanders, Italy and other countries, and was esteemed everywhere for the perfection of the coloring and the brilliancy of the glaze.' " ¹

The best days of the pottery at Alcora did not occur until the eighteenth century. Riaño tells² that "Don Buenaventura Pedro de Alcantara inherited in 1725 the estates belonging to the title of Aranda in the province of Valencia. Count Aranda found that the inhabitants of the village of Alcora made coarse earthenware of every description, and . . . determined, therefore, upon establishing a manufacture of pottery there, in which fine wares might be made in imitation of those imported from Italy, Germany, France and England." In May, 1727, the first specimens appeared, and by the following year the factory had already established itself securely at home, and had begun to export its wares, which were the equal of the best made in Spain. The Alcora tiles in the Museum (fig. 3, 4, 5) show the characteristic use of scenes from everyday life, always popular in Spain as in The Netherlands. Certain of the Alcora tiles (fig. 4) show the inspiration of Pillement, whose Chinoiserie designs enjoyed wide circulation far beyond the borders of France. The tiles of The Netherlands of this period were also of influence upon Spanish ceramists.

The procedure of tile-making in The Netherlands, as described by Bernard Rackham,³ differed somewhat from that of Spain:

"Tiles were shaped by pressing the soft clay into square moulds of uniform size, then trimmed on a square board the size of a tile, being held in position by four nails, one at each corner, sticking out of the board; the points of the nails left small holes on the surface of the tile, as a rule not entirely obliterated by the subsequent enameling. The tiles were then fired for the first time, and afterwards coated with a layer of white tin enamel and set out on boards to dry. When the enamel was dry the tile was ready for painting. The pattern was generally pounced, or laid onto the tile beforehand by means of powdered charcoal rubbed through pinholes pricked along the lines of the design of a paper stencil. Only in exceptional cases are the patterns painted freehand; at the same time the painter exercised great latitude in working over the charcoal lines and in his choice and combination of pigments, which accounts for the absence of tediousness in the repetition of stock patterns. In picture-panels, or at least in

¹Tiles from Talavera were used as far away as Mexico, where they were of influence in forming the Mexican types that long survived the parent style in Spain.

²Riaño, *op. cit.*, p. 179.

³Bernard Rackham, *Victoria and Albert Museum, Department of Ceramics: Dutch Tiles; The Van den Bergh Gift*, London, Published under the Authority of the Board of Education, 2nd. ed., 1931, p. 19-21.

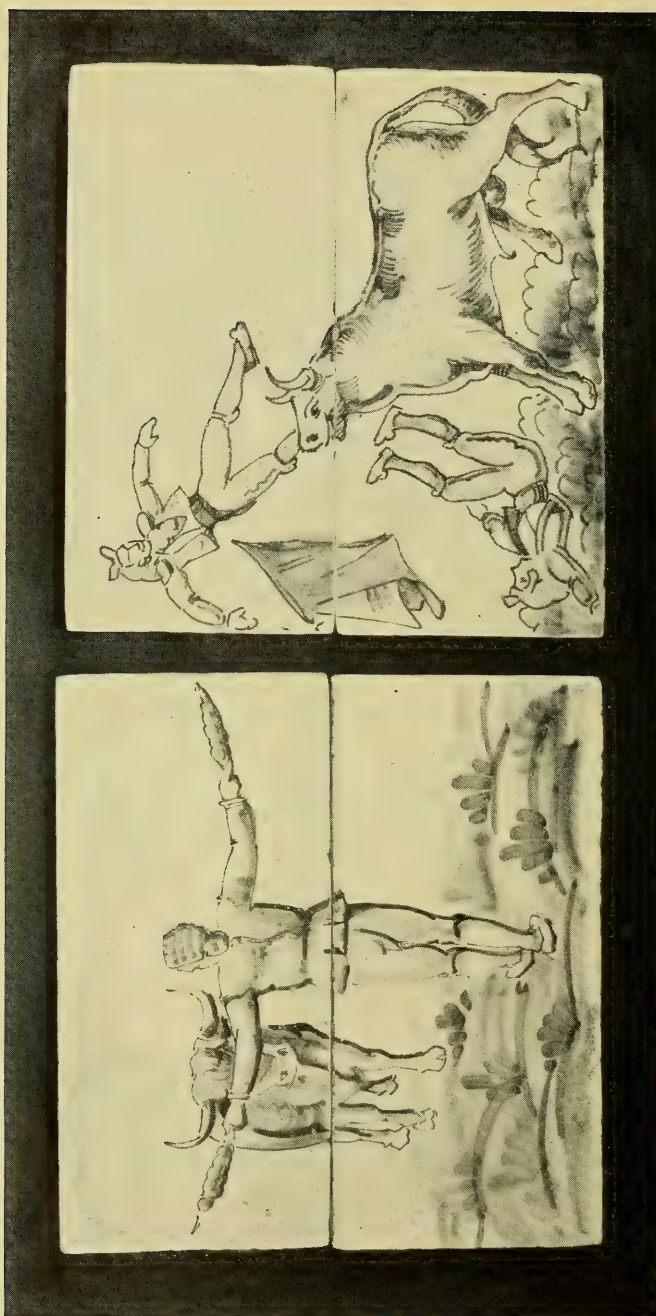


FIG. 6. TILES REPRESENTING SCENES IN BULLFIGHTING

SPAIN, 19TH CENTURY

Purchase, Mary Hearn Greims Fund

ALMONTÉ 4c

1935-7-3A, B
-4A, B

the best of them, the several tiles were laid together for painting and the painter continued the strokes of his brush without a break across the edges of the tiles." Or, if the picture was too large to be treated as a single unit, it was painted in sections. Rackham continues:

"When the tiles had been painted they were again fired, the dry enamel becoming fused into a smooth layer in which the pigments were fixed. On nearly all Dutch tiles the colors were fired at the same time with the enamel; exceptions are certain rare tiles made at Delft toward the middle of the eighteenth century and painted with enamel colors, which were fixed at a third firing in a muffle kiln."

Little is definitely known as to the places in which particular tiles were made. A large proportion must certainly have come from the numerous tile factories of Rotterdam and the neighboring port of Delftshaven. Others were made in the potteries of Delft. There were also factories at Harlingen, Makkum and Bolsward in Friesland, and at several other places, among them probably Haarlem, Utrecht and Gouda. To distinguish the productions of the various towns is only possible where, as in the case of the work of Boumeester and the Aalmis family of Rotterdam, the tiles are signed, or where the coloring closely resembles that of certain classes of Delft ware.

The earliest Dutch majolica tiles may be attributed to the second half of the sixteenth century; they show geometrical and arabesque motifs in the style of the middle Renaissance, reserved in white on a ground colored in blue, orange and yellow, four tiles joining together to form a single pattern. These designs were produced into the seventeenth century, as was another type of even earlier origin, in which a light pattern was used on a dark ground; this type descended from the late mediaeval tiles in which designs were inlaid in white on a dark red clay.

In the seventeenth century the designs became more naturalistic. Pomegranates, grapes and oranges played a leading part (1934-5-6; fig. 7), while the favorite tulip appeared frequently (1934-5-7). Green and manganese purple were added to the blue, yellow and orange of the earlier times, and all the colors became stronger in tone, with great effect against the white enamel which by this period had lost the greyish tone of the earliest type. A new development took place when a unit of design came to be confined within the limits of a single tile. With this change, formal motifs gave way to floral designs, animals, birds, flowers and human figures. The work of the Spanish potters, who followed the armies and the governors to the Low Countries, is marked by the large number of tiles decorated with figures of soldiers. The single motifs were at first enclosed in a panel—circular, quatrefoil, lozenge-shaped or with a wavy outline—while the corners of the tile would be filled with arabesque or leaf motifs in reserve on a blue ground, giving the effect of a strong background for the motifs in the panels when many tiles were set together. The insistence on pattern became lessened as time went on, but was never lost from sight until the eighteenth century, when tiles were painted as units with no regard for their effect when assembled.



FIG. 7. FOUR POLYCHROME TILES
 DELFT, THE NETHERLANDS, 17TH CENTURY
Given by Mrs. Laurent Oppenheim

ALMONTE 37

1934-5-6

By this time the ambitious use of tiles for large effects, pictorial or otherwise, had more or less fallen into disuse. The splendid groups in the Museum, however, are an excellent demonstration of this type of work at its best (illustrations on cover, fig. 8, fig. 9). The tiles which compose these wall-facings were made in the method followed at Delft; after the first glazing and the painting, the final glazing was applied only to the decorated side.

The complete range of subjects chosen for tile decoration is not yet available in the Museum's collection, but Biblical, cavalier, and ship tiles are well represented in the series of water-color facsimiles of tiles formerly in the great collection of Eelco M. Vis which, upon its dispersal ten years ago, passed into the possession of various museums and private collectors in this country and abroad.

Space has not permitted the description of all the tiles on display in the Museum. Although omitted from the present article, the English, Italian and oriental tiles are no less interesting. A detailed list of the Spanish and Dutch tiles in the Museum is given in the following pages, together with a bibliography of useful literature relating to the work of the two countries.

MARY A. NOON

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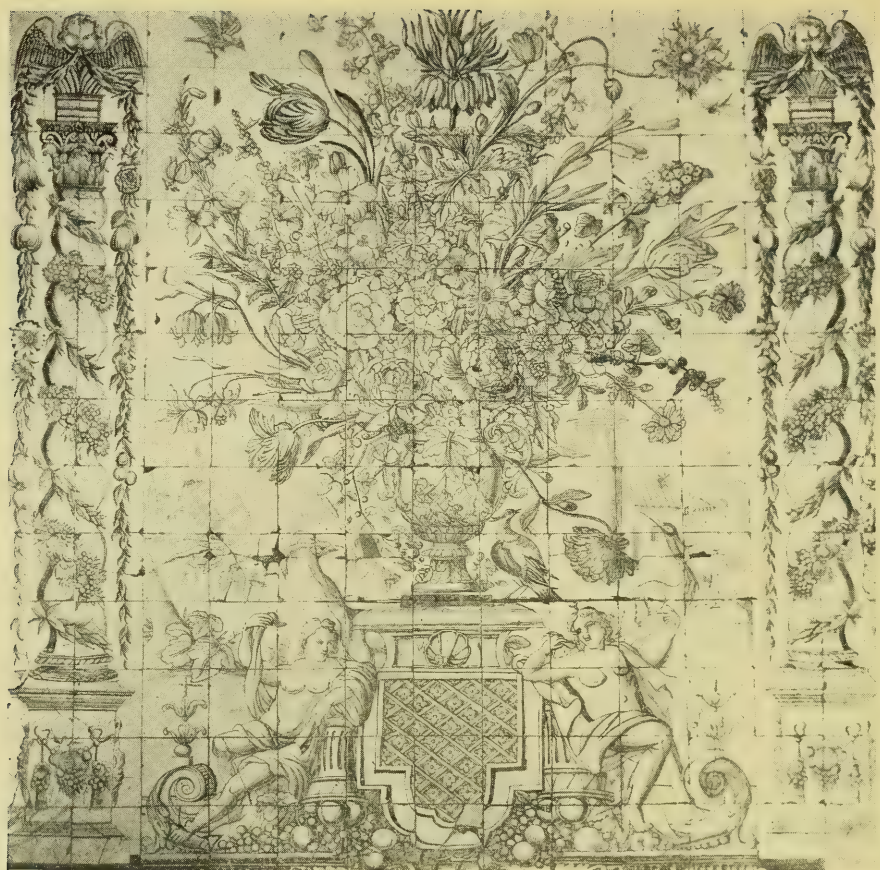


FIG. 8. TILE PANEL PAINTED WITH FLOWERS AND BIRDS

Design by Johannes Lingelbach, 1625-1687

DELFT, THE NETHERLANDS

From the Joel Koopman Collection

Given by William Randolph Hearst

1926-43-2

ALMONTE 44

- Charles O. Cornelius, *A Group of Dutch Tiles*; in *Bulletin of the Metropolitan Museum of Art*, v. 20, no. 4, April 1925, p. 102-104.
- Frieda van Emden, *Dutch Tiles*; in *The Art World*, v. 2, 1917, p. 555-558.
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- Eelco M. Vis, *Dutch Tiles of the XV-XVIII Century*; *Collection of Eelco M. Vis, Amsterdam, Holland*; New York, American Art Association, 1927.

TILES IN THE MUSEUM'S COLLECTIONS

SPAIN

1935-16-4. One tile, Hispano-Moresque, Andalusia, end of 15th century. *Laceria* (lace-work) design executed in *cuerda seca* (dry cord) technique. Given by A. Algara R. de Terreros. Illustrated, fig. 1, *b*.

1935-16-3. One tile, Hispano-Moresque, end of 15th century. Given by A. Algara R. de Terreros.

1935-16-1, -2, -5, -6, -7. Nine tiles, of which two are single and the remainder form two motifs; Andalusia, end of 16th century. Given by A. Algara R. de Terreros. Illustrated, fig. 1, *a*.

1907-33-1 to -4. Four lustre tiles, forming two complete motifs; seventeenth century. From the collection of Raimundo de Madrazo. Given by Miss Sarah Cooper Hewitt. Illustrated, fig. 2.

Two tiles forming a geometric design; seventeenth century. Given by the Misses Hewitt.

1920-15-5 to -398. Three hundred ninety-four tiles, Alcora, eighteenth century; decorated with kitchen utensils (fig. 5), Chinoiserie in the style of Pillement (fig. 4), and figures engaged in various occupations (fig. 3). From the Pares Collection. Given by the Misses Hewitt.

1935-27-1 to -8. Sixteen tiles decorated with figures, some of which are represented in bullfighting; early nineteenth century. Purchased, Mary Hearn Greims Fund. Illustrated, fig. 6.

THE NETHERLANDS

1934-5-2. One tile decorated with polychrome strapwork. Reproduced in Vis and De Geus, *Altholländische Fliesen*, v. I, pl. 5.



FIG. 9. TILE PANEL WITH CIPHER OF PAINTER (?) "JL"
 Design by Johannes Lingelbach, 1625-1687
 DELFT, THE NETHERLANDS

1926-43-3 From the Joel Koopman Collection
 Given by William Randolph Hearst

ALMONTE 3,

1934-5-3. One tile, decorated with polychrome strapwork and foliage. Reproduced in Vis and De Geus, *op. cit.*, pl. 5.

1934-5-4. One tile decorated with geometrical shapes enclosing conventionalized foliage. Reproduced in Vis and De Geus, *op. cit.*, pl. 5.

1934-5-5. One tile decorated with geometrical shapes enclosing conventionalized flowers and foliage. Reproduced in Vis and De Geus, *op. cit.*, pl. 10.

The above four of the late sixteenth century; from the collection of Eelco M. Vis. Given by Mrs. Laurent Oppenheim.

1934-5-6. Four tiles decorated with polychrome fruits, two each of two designs. Illustrated, fig. 7.

1934-5-7. Four tiles decorated with polychrome fruits and tulips. Illustrated, fig. 7.

The above eight of the seventeenth century; from the collection of Eelco M. Vis. Given by Mrs. Laurent Oppenheim.

Portions of a tile room from Delft, The Netherlands,, composed of two thousand three hundred seventy-four tiles disposed in friezes of two designs, five wall panels and two pictorial panels, executed from designs of Johannes Lingelbach, 1625-1687. From the Joel Koopman collection. Given by William Randolph Hearst. One wall panel, with cipher of Lingelbach (?), and two pictorial panels, illustrated on cover, and in fig. 8, 9.

1925-1. Three tiles with landscape in blue. Delft, eighteenth century. Given by the Council of the Museum.

1936-8-1, -2. Two tiles in blue, one with a dog and one with a single human figure. Delft, eighteenth century. Purchased, Peter Cooper Hewitt Estate Fund.

Panel composed of thirty tiles, representing a vase of flowers; painted in manganese violet. Delft, eighteenth century. Given by The Misses Hewitt.

In addition to the tiles there are, in the Museum's collections, ten plaster casts of fifteenth century tiles in the Alhambra. There is also a group of nearly three hundred water-color facsimiles of the tiles that composed the collection of Eelco M. Vis.



ALMONTE 178

FIG. 1. CAVALRY OFFICER
By WINSLOW HOMER, 1863
Given by Charles Savage Homer

1912-12-106

DRAWINGS BY WINSLOW HOMER IN THE MUSEUM'S COLLECTIONS

Of all the American painters whose work is represented in the Museum, none ranks so high in contemporary esteem, and only one is represented as completely, as Winslow Homer. Fortunate in the ownership of nearly three hundred drawings, as well as twenty-two oils, the Museum has been since 1912 the chief source of information regarding the making of this man's masterpieces.¹ While excellent descriptive material is available in various publications,² the important testimony, that of Homer himself, is to be found here in unrivalled mass.

Practically every phase of the artist's development is shown in the drawings, which range in date from approximately 1858 to 1904, almost at the end of his long activity. His increasing knowledge of the various media is followed, through the first tinting with water-color of substantial line drawings, on to the unhesitating strength of his later water-colorings, in which the expressive brush seems almost to have been guided by a Chinese calligrapher. He must have spent all his time in drawing; if endless work could be thought to lead to mastery, his triumph would be explained by the mere number of these sheets.

A sketch of anatomical proportions (drawing with Museum accession number, 1912-12-225), dating probably from his work in the National Academy of Design just before the outbreak of the Civil War, shows an early struggle with one of Homer's major problems, the drawing of the human figure, which occasionally bothered him even in the days of his maturity. Sketches made at the outset of his career as artist-correspondent for *Harper's Weekly*, during the Civil War, bear written color notations which illuminate his earlier attempts in oil (1912-12-102, -202). These first manifestations of an interest in color are singularly limited, referring only to colors, with no regard to their values; though it should be recognized that to a young artist with clear visual memory the word "green" might recall the particular hue observed in a clump of trees; and the word "blue" might suffice to indicate the unmodified color of a soldier's uniform cap. Before the War had ended, however, Homer's interests had widened to include the effect on color of variations in light—an interest which culminated so unimpressionistically in such paintings as *Moonlight—Wood Island Light*, in the Metropolitan Museum of Art.

Winslow Homer's sketches, however, have many of the superficially charming attributes of the French Impressionists' paintings. The romantic attraction of the mid-nineteenth century, in so far as it may appear romantic to the present day, is just as strongly present in these early jottings of Homer's as it is in a Sisley boating

¹The paintings by Homer in the Museum's collections were included in a list of all the known oils, compiled by Theodore Bolton and contained in his article, *The Art of Winslow Homer: An Estimate in 1932*, published in *The Fine Arts*, v. 18, Feb. 1932, p. 23 et seq. An unsigned article on the Museum's drawings was published in some editions of *The Sun*, New York, June 12, 1934.

²For a bibliography of books and magazine articles dealing with Winslow Homer and his work, see *The Index of Twentieth Century Artists*, v. I, no. 2, Nov. 1933, published by The Research Institute of the College Art Association of America: New York; p. 2-7. For reproductions of the paintings by Homer mentioned in this article, see List of Reproductions in *The Index*, p. 7-14.



FIG. 2. SOLDIER LOADING A RIFLE

By WINSLOW HOMER

Given by Charles Savage Homer

ALMONTÉ 23

1912-12-99

party or a Renoir café. The gaiety of army life at the outset of the Peninsular Campaign (1912-12-137), the unruffled good cheer of the "contraband" darky camp followers (1912-12-119, -201) and, after the War, the genteel hardihood of the sensibly dressed lady who has ridden side-saddle up Mt. Washington (1912-12-221), or the meditative group of four who have been miraculously translated from an urban sitting-room to a grassy bank by the Sawkill River (1912-12-265)—such was the stuff that magazine illustration was based on in the 'sixties and 'seventies, as, indeed, much of it is still. But all the while, during the War (fig. 1, fig. 2) and afterwards, the pencil was growing more certain of itself, the use of color more knowing. To the honest transcription of observed fact is added, in the middle of the 'seventies, a sudden burst of almost affectionate understanding, which deepens, in the figure pieces of later work, into an abstraction of essentially human characteristics. Winslow Homer was indeed fortunate to live in a period in which such subjects were of general interest, and when it was not too late to express them in an art form. With the intervening development that marks off his day from the present, those simple individualists—whom one might almost call "elementalists"—whose qualities he isolated and so directly and sympathetically set down, have lost something of their power to inspire the citified beholder.

This sequence appears in the Museum's sketches, starting with the children drawn during the 'seventies: water-colors of boys drifting about Gloucester Harbor in dories (1912-12-222, -223, -249); drawings of girls in swings in the country, probably at Belmont, in Massachusetts (1912-12-60 to -68); and older girls, standing pensive in knee-high grass, looking dreamily beyond the horizon of their approaching womanhood (fig. 3). Then comes a large group of drawings, sixty-four in all (one of which is illustrated in fig. 4), made in England at Tynemouth, in 1881 and 1882, followed by preparatory studies for many of Homer's best-known paintings of the sea.

The earliest of these, which Homer has inscribed "First Sketch" (1912-12-34; fig. 7), is a study for *The Life Line*, the painting in the George W. Elkins Collection, now in the Pennsylvania Museum of Art in Philadelphia. Drawn between 1882 and 1884, it differs in an important detail from the final version, in that the face of the coast-guardsmen has not yet been hidden behind the fluttering shawl of the rescued woman. The next sketch, in point of time, is a finished study for the *Banks Fishermen*, also called *The Herring Net*, the painting formerly in the collection of Charles W. Gould and now in that of Martin A. Ryerson. Our sketch (1916-15-2; fig. 5) shows quite clearly Homer's method of work, characteristic throughout the whole range of his drawings, in which the high lights are picked out separately. Here the effect is accomplished by means of white crayon and Chinese white; the drawing is on grey-green paper. Elsewhere the same result is arrived at by erasing through the charcoal or crayon back to the white of the paper or, in the case of water-colors, by shamelessly scraping off unwanted pigment.

Then follows a sketch (1912-12-36; fig. 6) for *The Gulf Stream* in the Metro-



FIG. 3. TWO YOUNG GIRLS
By WINSLOW HOMER
Given by Charles Savage Homer

1912-12-276

ALMONTE 30, A

politan Museum of Art. This should probably be dated about 1886, although the painting itself was a long time in the making, not being finished until 1899. Our sketch, in water-color, shows only a portion of the derelict boat; it has intensely dark blue brush strokes in the places where sharks are found in the Metropolitan Museum picture, and in the water-color studies in the Brooklyn Museum and in a private collection. Possibly on the same trip to Cuba and the Bahamas, Homer made a small pencil drawing (1912-12-250) of two negroes in a dory, which he inscribed *Conch Divers*—a strange caption, in view of the large shark shown across the stern of the boat, which one would think would preclude diving. The Museum owns a photograph of a water-color of the subject, named *Shark Fishers*; the present location of the painting cannot be determined.

There are in the collection two drawings (1912-12-1, -86) of the composition used for the painting *Searchlight, Harbor Entrance, Santiago de Cuba*, in the Metropolitan Museum. It has been said¹ that Homer made sketches afterwards used for this painting when he was in Cuba in 1886, and one of our drawings must date from then. The other drawing was probably made in immediate preparation for the painting, since it shows on the parapet the bright spot of light, cast by a searchlight, which is so important an element in the finished work; although it differs in showing no second cannon to the right.

It is rather surprising, after the rich and fluent water-colors of the middle 'eighties, to return to the tinted-drawing style of Homer's earlier work. One cannot see what purpose was served, in the study (1912-12-43) for *The Signal of Distress*, by the pallid wash added to a competent piece of drawing; it would seem that the customary charcoal or pencil sketch would have been better suited. Certainly, the effect of a smudged study (1912-12-33) of the figure of the seaman of *The Lookout—All's Well* is much closer to that of the painting.

Homer's frequent trips to the Adirondacks and Canada also have their representation in the Museum's drawings. A number of sketches of the Northern woods and waters are here; one of which (1912-12-234; fig. 9) shows the remarkable power the artist had of making water look wet, even in a simple pencil sketch. And trees, of which there are many studies, were always rendered with equal understanding; witness the *Waverley Oaks* (1912-12-87; fig. 8) of the earlier 'seventies.

The visitor to the Museum will see for himself, in these sketches, far more of Homer's genius than can be conveyed in a brief article. Now, one hundred years after Homer's birth, the drawings are being correlated with other groups of his well-known work, and their chronology established as exactly as possible.² A list of drawings in Cooper Union which were the basis of other known works has been compiled, and is here appended.

¹W. H. Downes, *The Life and Works of Winslow Homer*; Boston and New York, Houghton Mifflin Co., 1911, p. 32.

²Of the greatest assistance, in this study, has been the almost complete collection of woodcut illustrations executed from Homer's drawings, and published in *Harper's Weekly* and elsewhere, in the Print Room of the New York Public Library. The Print Room of the Metropolitan Museum of Art, and that museum's current exhibition of Homer's illustrations, have also been of help.



ALMONTE 22.B FIG. 4. TYNEMOUTH FISHERMEN BEACHING A BOAT 1912-12-41
By WINSLOW HOMER, 1881-1882
Given by Charles Savage Homer



ALMONTE 21 FIG. 5. STUDY FOR BANKS FISHERMEN, OR THE HERRING NET 1916-10-2
By WINSLOW HOMER, about 1885
Given by Charles W. Gould

These drawings were given to the Museum by Mrs. Charles Savage Homer and the late Mr. Homer, and by the late Charles W. Gould, a member of the former Council of the Museum and a Trustee of Cooper Union. It is a source of great pride to the Museum to be able, through their generosity, to participate in the observance of Winslow Homer's centennial.

C. S. H.

HOMER DRAWINGS IN THE MUSEUM'S COLLECTION WHICH ARE STUDIES FOR PAINTINGS OR ILLUSTRATIONS

1. 1912-12-120. Pencil on paper, with washes of water-color. Figure of a negro seated on a barrel; inscribed *DIXIE*. One of the vignettes used in the illustration, *Songs of the War*, published in *Harper's Weekly*, November 23, 1861, p. 744-745. Width—178 mm.; Height—253 mm.

2. 1912-12-111. Pencil on paper with washes of water-color. Two soldiers, one with right arm in a sling, the other on crutches with right leg amputated above knee. Inscribed *From Richmond*, signed lower l. corner, *W. H.* One of the vignettes used in the illustration, *News from the War*, published in *Harper's Weekly*, June 14th 1862, p. 376-377. W—125; H—157. Compare with following.

3. 1912-12-117. Pencil on paper. Two sketches of bugler on horseback, inscribed, *Sounding the Charge*, and *4th Penn.* One sketch used in the illustration, *News from the War*, published in *Harper's Weekly*, June 14th, 1862, p. 376-377. W—177; H—253.

4. 1912-12-122. Pencil on paper, with washes of water-color. Drawing of an army encampment, with horses tethered in background. Used in painting, *A Rainy Day in Camp*, in the Metropolitan Museum of Art; also in illustration, *Thanksgiving in Camp*, published in *Harper's Weekly*, November 29th, 1862 p. 764. W—764; H—110.

5. 1912-12-202. Pencil on paper, with slight touches of water-color. Drummers resting in camp. Used, in reverse direction, in illustration, *Thanksgiving Day in the Army, After Dinner: The Wish-Bone*, published in *Harper's Weekly*, December 3rd, 1864, p. 780. W—248; H—173.

6. 1912-12-257. Pencil on paper, with touches of Chinese white. Young man with pitchfork. Study, about 1864, for painting, *Haymaking*. W—173; H—106.

7. 1912-12-263. Pencil on paper. Hillside with two men painting. Used in illustration, *The Artist in the Country*, published in *Appleton's Journal*, June 19th, 1869, p. 353. W—353; H—147.

8. 1912-12-127. Pencil on paper. Four saddled horses on rocky terrain. Inscribed lower r. corner, *Mt. Washington/Homer* 1869. Study for painting of same subject, 1870. One group of horses used also for illustration, *Mt. Washington*, published in *Harper's Weekly*, July 10th, 1869, p. 441. W—248; H—131. Compare with following.

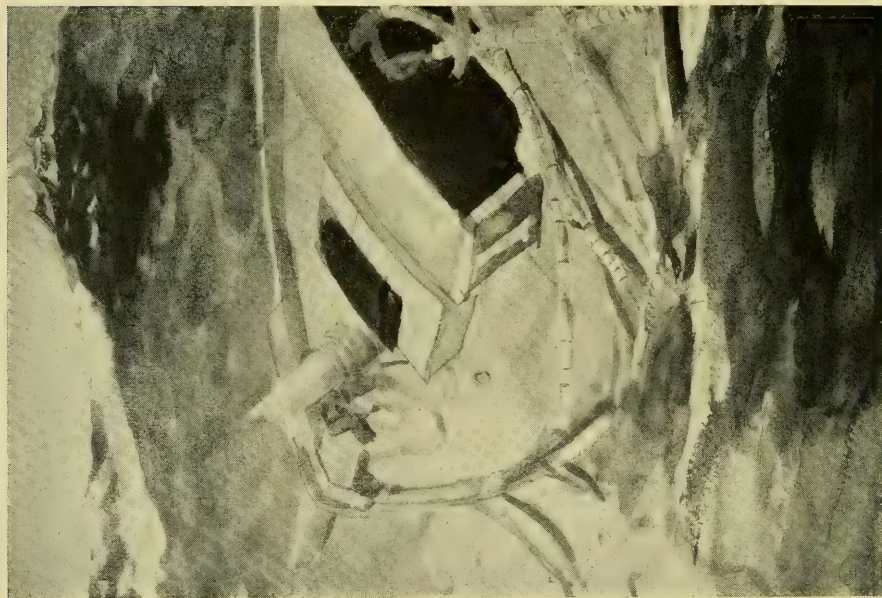
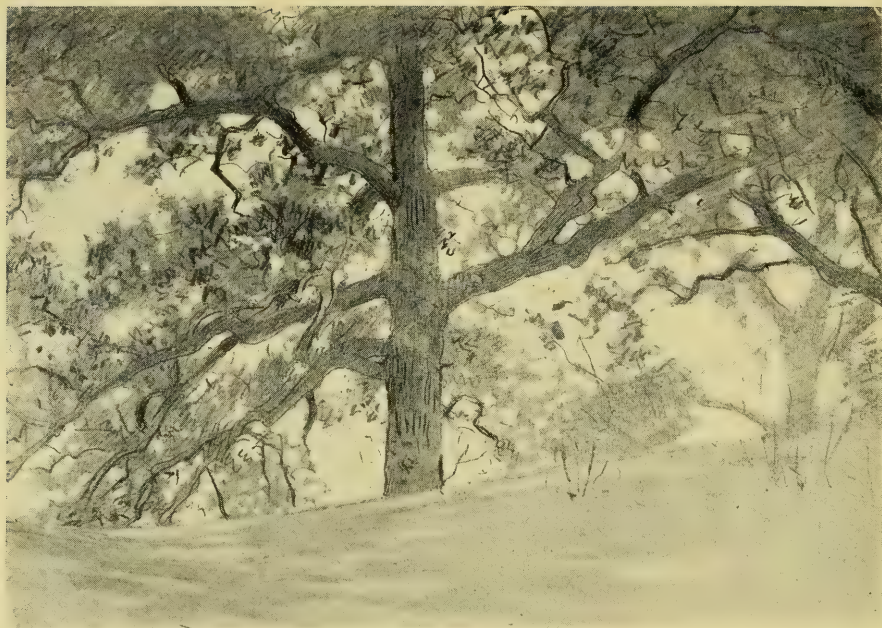


FIG. 6. DETAIL STUDY FOR THE GULF STREAM
 By WINSLOW HOMER, probably 1886
 Given by Charles Savage Homer 18A
 1912-12-36



FIG. 7. FIRST SKETCH FOR THE LIFE LINE
 By WINSLOW HOMER, 1882-1884
 Given by Charles Savage Homer AL MONTE 15A
 1912-12-34

9. 1912-12-221. Pencil on paper. Woman on horse. Inscribed, lower r. corner, *Mt. Washington/Aug.* 24, 1868. Used in painting and illustration with 1912-12-127. W—243; H—171.
10. 1912-12-265. Pencil on paper. Three men and one woman lying on ground before a background of trees. Used in illustration, *The Fishing Party*, published in *Appleton's Journal*, October 2nd, 1869, p. 93. W—220; H—153.
11. 1912-12-258. Pencil on paper, with touches of Chinese white. Field with three men, of whom one is swinging a scythe. Used for illustration, *Making Hay*, published in *Harper's Weekly*, July 6th, 1872, p. 529. W—357; H—142.
12. 1912-12-82. Black and white crayon on green paper. Line of small boys; study for painting, *Snap the Whip*. On reverse, sketch of young girl in sun-bonnet, carrying a pail. W—420; H—235.
13. 1912-12-49. Pencil on paper. Two Chinamen seated at table, playing a game, while a third watches. One of the vignettes used in the illustration, *The Chinese in New York—Scene in a Baxter Street Club-House*, published in *Harper's Weekly*, March 7th, 1874, p. 212. W—170; H—099. Compare with following.
14. 1912-12-50. Pencil on paper. Chinaman lying on a trestle table, smoking an opium pipe. One of the vignettes used in the illustration, *The Chinese in New York—Scene in a Baxter Street Club-House*, published in *Harper's Weekly*, March 7th, 1874, p. 212. W—165; H—120.
15. 1912-12-34. Charcoal on paper. Coast-guard's man and woman in bos'n's chair. Inscribed, lower l. corner, *The Life Line/First Sketch*. About 1882-1884; study for painting of same name in the George W. Elkins Collection, Pennsylvania Museum of Art, Philadelphia. W—380; H—445.
16. 1916-15-2. Black and white crayon and Chinese white on grey-green paper. Two fishermen in a dory, drawing in a net. About 1885; study for painting, *Banks Fishermen*, or *Herring Net*, formerly in the collection of Charles W. Gould, now in that of Martin A. Ryerson. W—523; H—422.
17. 1912-12-250. Pencil on paper. Stern view of dory containing two negroes; shark across stern. Inscribed, *Conch Divers*. Study for water-color, *Shark Fishers*. W—110; H—164.
18. 1912-12-36. Water-color on paper. Drifting derelict. Probably about 1886; detail study for painting, *The Gulf Stream*, in the Metropolitan Museum. W—256; H—368.
19. 1912-12-1. Pencil and white crayon on grey paper. Ramparts of Morro Castle. Probably about 1898; study for painting, *Searchlight, Harbor Entrance, Santiago de Cuba*, in the Metropolitan Museum. W—473; H—279. Compare with following.
20. 1912-12-86. Pencil on paper. Ramparts of Morro Castle. Probably 1886; sketch used for painting, *Searchlight, Harbor Entrance, Santiago de Cuba*. W—200; H—124.
21. 1912-12-43. Pencil on paper, with washes of water-color. Sailor preparing a



1912-12-87

FIG. 8. WAVERLEY OAKS
By WINSLOW HOMER, about 1875
Given by Charles Savage Homer

ALMONTE 30B



FIG. 9. CANOES ON A LAKE IN THE ADIRONDACKS

By WINSLOW HOMER, 1897
Given by Charles Savage Homer

1912-12-234

ALMONTE 31F

life boat for launching. About 1890; study for painting, *The Signal of Distress*, in the collection of Ralph Cudney. W—295; H—353.

22. 1912-12-246. Charcoal on paper. Man on deck of ship, with bell before him. Dated, *February 5th, 1895*; probably an early sketch for *The Lookout—All's Well*, in the Museum of Fine Arts, Boston, representing a composition afterwards discarded. W—225; H—140. Compare with following.

23. 1913-12-247. Charcoal on paper. Man on deck of ship, striking a bell. 1895; probably an early sketch for *The Lookout—All's Well*, representing a composition afterwards discarded. Similar to 1912-12-246. W—257; H—207. Compare with preceding and following.

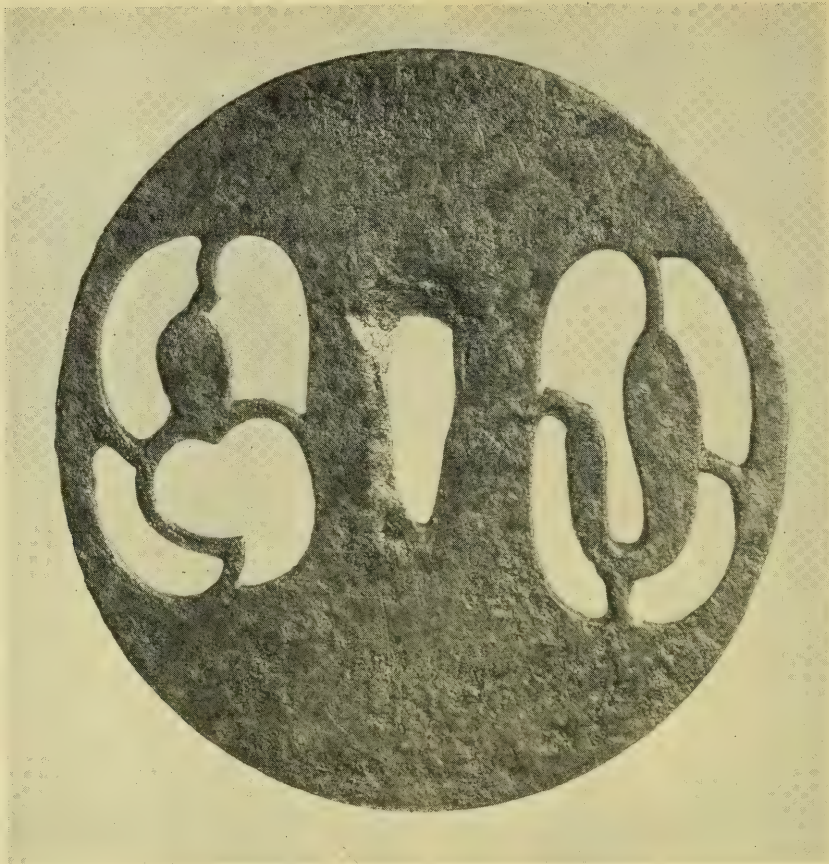
24. 1912-12-32. Crayon on cardboard, with heightening and correction in Chinese white. Sailor in sou'wester at top of a companionway, with right arm upraised and mouth opened in a shout; sailing vessel in distance. Inscribed on reverse: *Taking a bath/will open up as soon/as possible/U H/Sunday*. Probably 1895-1896; an early sketch for *The Lookout—All's Well*. W—351; H—316. Compare with preceding and following.

25. 1912-12-33. Charcoal on paper. Two sketches of sailor in sou'wester: a/ nearly full length figure, lacking feet, of sailor with left arm upraised; b/ head and shoulders, with right arm upraised, behind figure a rectangle enclosing view of shore-line with breakers (possibly a view from Homer's studio at Prout's Neck). 1895-1896; studies for *The Lookout—All's Well*. W—262; H—348. Compare with preceding.

26. 1912-12-211. Pencil on paper. Life-boat on carriage, being drawn and pushed by coast-guardsmen. Study for *The Wreck*, 1896. W—144; H—174. Compare with following.

27. 1912-12-252. Pencil on cardboard. Dunes near the ocean; in background, sailing vessel flying inverted flag of United States; in foreground, MS. notations: *Many experiments; that this was so; as I remember it; Oct. 17, '97; before scraping*. Possibly a memory sketch of the wreck at Atlantic City, New Jersey, on which Homer based his painting, *The Wreck*, bought in 1896 by the Carnegie Institute in Pittsburgh. Drawn on the back of a guest card of the Pittsburgh Club, made out to Winslow Homer, dated October 12, 1897. W—126; H—089.

28. 1912-12-196. Pencil on paper. Cape Trinity, Saguenay River. About 1904; squared for copying. Study for painting of same name, at present in the stock of a New York dealer. W—124; H—183.



GUARD FOR A *TACHI*, OR LONG SWORD,
formerly carried by a servant.

Edge of blade down.

Ashikaga period (1338-1573).

No inscription.

DESIGN: *Ochi tsubaki* (fallen camellia).

*"A camellia flower has dropped down
And spilt the rain of yesterday."*—BUSON.

⁷ALMONTE 27

THE GEORGE CAMERON STONE BEQUEST

The Cooper Union Museum for the Arts of Decoration has recently been enriched by the bequest of the late George Cameron Stone of his collection of Japanese sword guards and sword furniture. This collection is outstanding in its extent and in the intrinsic value of its units.

Mr. Stone, a noted engineer and metallurgist, evidenced in collecting Oriental arms and armor all the engineer's passion for order, perfection and thoroughness, and the metallurgist's knowledge of metals and alloys. He had imagination, subtle appreciation and perseverance, and devoted the same scholarly discrimination in assembling his treasures that he applied to his literary work.

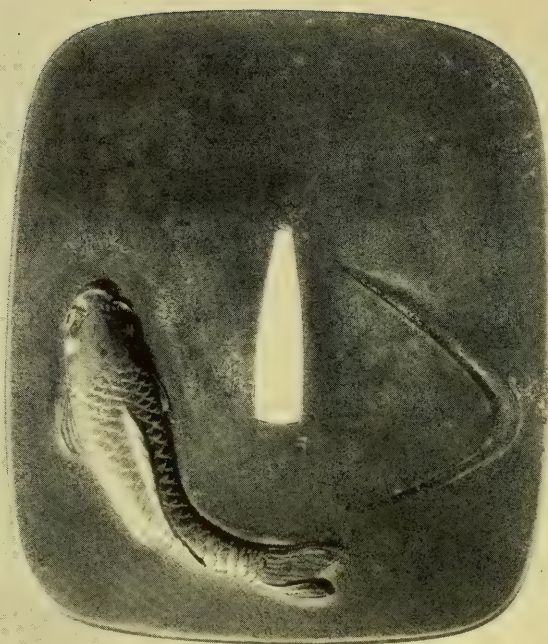
He was the author of the monumental *Glossary of the Construction, Decoration and Use of Arms and Armor in All Countries and in All Times* and was, in 1935, the recipient of the James Douglas Gold Medal from the American Institute of Mining and Metallurgical Engineers.

For many years Mr. Stone was a neighbor and a staunch supporter of the Museum and its policies. Both by example and precept he encouraged the study of design, and his last generous act, the donation of this collection and books on Japanese art, will further enable the Museum to increase its usefulness and influence.

The twelve hundred pieces acquired under the bequest may be said to cover a period of five hundred years and include, among other rarities, many examples of the work of the great Gotō family which for sixteen generations carried on the splendid traditions of design and craftsmanship that have made Japanese sword mounts a source of inspiration and delight to students, amateurs, professional designers, and connoisseurs.

The collection has been made available for immediate study, and will continue on exhibition during the cataloguing, a task of some significance, which is to be conducted by Robert Hamilton Rucker, a distinguished authority in this field of Japanese art. Mr. Rucker was an intimate friend of Mr. Stone and through their long association gained a comprehensive knowledge of the collection. Mr. Rucker will advise as to the arrangement of the exhibits and the organization of research made necessary by this acquisition.

MARY S. M. GIBSON



ALMONTE 24

GUARD FOR A KATANA, OR SHORT SWORD,
formerly worn in the belt.

Edge of blade up.

Tokugawa (1603-1868)—Meiji (1868-1911) periods.

INSCRIPTION: Natsuo.

(Kanō Natsuo (1828-1898) ; last of the
artists of classical sword-fittings.

DESIGN: *Mizu ni koi* (water and carp).

"The carp having leapt up,
The duckweed blossoms have gone." — TSUNE-JO.

1-1936-4

WORKS OF ART GIVEN TO THE MUSEUM

JANUARY 1ST - DECEMBER 31ST, 1935

ARCHITECTURE

Fragment of painted wall decoration, from the Château of Versailles; France, seventeenth century.

Fragment of plaster modillion, from the Grand Trianon at Versailles; France, seventeenth century.

Given by the French Government, through Welles Bosworth and the French Institute in the United States.

CERAMICS

Eleven tiles; Spain, fifteenth, sixteenth and seventeenth centuries.

Given by A. Algara R. de Terreros.

Five fragments of glazed pottery with blue decoration, from the Trianon de Porcelaine at Versailles; France, seventeenth century.

Given by the French Government, through Welles Bosworth and the French Institute in the United States.

Fragment of tile; The Netherlands, about 1700. Four tiles; United States, about 1930.

Given by Mrs. Alicia Hogan.

Four bisque figurines; Germany and France, late eighteenth century.

Bequest of Mrs. Henry E. Howland.

Porcelain cache-pôt; France, eighteenth century.

Given by Mrs. Robert B. Noyes

Sixteen tiles; Spain, nineteenth century.

Purchased, Mary Hearn Greims Fund.

Tile made by Sadler and Green; Liverpool, England, about 1760.

Purchased, Peter Cooper Hewitt Estate Fund.

COSTUMES AND

COSTUME ACCESSORIES

Five men's coats; two men's waistcoats; United States, second half of nineteenth century.

Given by Erskine Hewitt.

Eleven fans; France, England and China, first half of nineteenth century.

Given by Mrs. George B. McClellan.

Fifty-two porcelain buttons; England, about 1870.

Given by Miss Serbella Moores.

DRAWINGS

Nine drawings, by Robert Barrett Browning, Edward Francis Burney, Elliott Daingerfield, Jacob de Heusch, Edward Windsor Kemble, John Williams Wright, Jean-Baptiste Van Loo and others.

Given by Spencer Bickerton.

Thirty reproductions of drawings submitted

in the General Electric Home Electric Competition, 1935.

Given by the General Electric Company.

One hundred sixty-five designs for linen cut-work, copied from designs in various museums by Margaret Taylor Johnstone; early twentieth century.

Given by Miss Agnes Franklin Keyes.

ENGRAVING AND ETCHING

Four reproductions, by the Calcographie du Louvre, of seventeenth century architectural decoration in the Château of Versailles and the Palazzo Sechetti in Rome.

Thirty-seven engravings and mezzotints of drawings by Annibale Carracci, Jean-Baptiste Huet, Jean-François Boucher and others.

Given by Miss Susan Dwight Bliss.

Forty-six India paper proofs of engravings by the American Bank Note Company and others; United States, about 1860.

Given by Miss Serbella Moores.

GRAPHIC ARTS

Figure of an angel, from a crèche group; Germany, nineteenth century.

Given by Miss Susan Dwight Bliss.

GOLD AND SILVERSMITHS' WORK

Small silver filigree crown; Germany, nineteenth century.

Given by Miss Susan Dwight Bliss.

GRAPHIC ARTS

Thirty-six playing cards, bearing characters and scenes from Dickens's novels; United States, about 1855.

Given by Miss Jean MacKinnon Holt

LACE

Flounce, Point de France; border, Point de France; beginning of the eighteenth century.

Given by Miss Edith Wetmore.

LEATHERWORK

Four wajang figures; Java, nineteenth and twentieth centuries.

Given by Mrs. Henry J. Post.

METALWORK

Four fragments of wrought-iron acanthus decoration, from a balcony of the Château at Versailles; and fragment from a balcony of the Grand Trianon; France, probably eighteenth century.

Given by the French Government, through Welles Bosworth and the French Institute in the United States.

MODELS

Model of a library, designed and executed

by McMillen, Inc., with painting by Van Day Truex; United States, 1932.

Given by McMillen, Inc.

NEEDLEWORK AND EMBROIDERY

Tray cover; Normandy, France, nineteenth century.

Given by Mrs. Edward C. Post.

PHOTOGRAPHY

Signed photograph of self-portrait of Raimundo de Madrazo.

Given by Mrs. Edward C. Post.

TEXTILES

Fragment of printed cotton, commemorating flight of Charles A. Lindbergh; United States, 1928.

Given by Miss Susan Dwight Bliss.

Thirteen pieces of printed cotton designed by William Morris, printed from original blocks by Morris and Company; England, contemporary.

Given by Cowtan and Tout, Inc.

Five pieces of printed cotton; France. 1770-1825.

Purchased, The Misses Hewitt Fund.

Two repeats of printed cotton designed by

William Morris: *The Strawberry Thief*; England, late nineteenth century.

Given by Mrs. E. P. Morgan.

Fragment of printed cotton, with maker's name printed on selvage; Italy, 1825-1850.

Given by Mrs. Harford W. Hare Powel, Jr.

Fragment of printed cotton; England, about 1870.

Given by Miss Elizabeth H. Schoonover.

Two pieces of silk printed after designs by Tony Sarg; United States, 1935.

Given by Mrs. Hooper Wakefield.

WALL-PAPER

Roll of paper printed with a design in the style of Pillement; England, about 1835.

Given by Mrs. Luke Vincent Lockwood.

Eighteen pieces of wall-paper designed by William Morris; printed from original blocks by Morris and Company; England, contemporary.

Given by Cowtan and Tout, Inc.

WOODWORK

Bed composed of oak linen-fold panelling; Northern France, about 1450.

Given by Miss Susan Dwight Bliss.

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ORGANIZED MARCH, 1934

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*Deceased

1897.
CHRONICLE OF THE MUSEUM
FOR THE ARTS OF DECORATION
OF COOPER UNION

VOL · I · NO · 3

APRIL · 1937

1897-1937

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New York, N. Y., April 19, 1937*

CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF COOPER UNION

VOL · I · NO · 3

APRIL · 1937

THE completion of four decades in the Museum's life appeals to its Directors as a source of pride and an occasion for both reminiscence and prophecy. The inspiration of the Founders, and their remarkable success, have been constantly before the eyes of their successors. Yet in the present instance the retelling of the earlier chapters of the Museum's story seems superfluous, even in the face of an anniversary celebration; Miss Eleanor Garnier Hewitt's account, composed eighteen years ago, is a first-hand history which needs no amplification and cannot be improved upon. The later career of the Museum, however, has never been recorded as a whole, and this record is now presented.

At this time, also, the Directors are gratified to put forward the contributions of two writers whose words, given in the pages following, bring such full testimony to the worth of the Founders' ideals and to the Museum's ideas for the twofold education of the designer: education in the essence of design and in the elements of advancing technical practices. To these two most recent contributors, and to all those whose generosity to the Museum since its inception is here recorded, are due the fullest thanks.

Finally, the devoted service and generosity of three Directors—Mrs. J. Woodward Haven and Mrs. Lucy Work Hewitt, who died in 1934, and Mrs. George B. McClellan, who resigned in 1932, are gratefully acknowledged.



COOPER UNION: THE FOUNDATION BUILDING, SEVENTH STREET FRONT
Monument to Peter Cooper, by Augustus St. Gaudens (Class of 1863)
and McKim, Mead and White

"In order most effectually to aid and encourage the efforts of youth to obtain useful knowledge, I have provided the main floor of the large hall on the third story for a reading-room, literary exchange and scientific collections—the walls around that floor to be arranged for the reception of books, maps, paintings and other objects of interest. And when a sufficient collection of the works of art, science and nature can be obtained, I propose that glass cases shall be arranged around the walls of the gallery of the said room, forming alcoves around the entire floor for the preservation of the same. In the window spaces I propose to arrange such cosmoramic and other views as will exhibit in the clearest and most forcible light the true philosophy of life."

—LETTER OF PETER COOPER, accompanying the Deed of Trust

"The assembling of the necessary objects for this Museum was delayed, as the funds were insufficient, and all the pecuniary resources he had were soon swallowed up by the crying demands for scientific and artistic education, so the reservation even of a small space for the Museum became impossible of attainment. Necessarily the project was laid aside, but never definitely abandoned . . .

"Quite ignorant of the immensity of the task they so calmly undertook, the girls, whose pigtailed by that time were coiled around their heads, asked for room in which to install a Museum for the Arts of Decoration similar to the one in Paris, for the use of the Cooper Union Art Classes in connection with the courses of instruction. The Trustees, recalling the fact that Peter Cooper had designed one floor in his original plan for a Museum, assented. Delightfully, if pathetically innocent and supremely hopeful, it seemed so easy of accomplishment, when willingness, the power of work and of spending their own pocket money, appeared to be all that was required . . ."

—ELEANOR G. HEWITT, *The Making of a Modern Museum*; 1919

"... in this exhibition we desire to familiarize our visitors with his [Winslow Homer's] drawings as well. Since the Cooper Union Museum possesses the finest collection of his work in this medium we naturally turn to you for assistance."

—*The Director of a Mid-Western museum*; April 22, 1936

"... Knowing that the proper exhibition of Byzantine art in the United States cannot take place without including some of your incomparable textiles, I am taking the very great liberty of asking you to let us have the following items from your collections . . ."

—*The Director of a New England museum*; December 8, 1936



SARAH AMELIA COOPER HEWITT

COVDERY 410-13

1938-58-391

THE HEWITT LADIES

Somewhere in the writings of John Ruskin there is a beautiful passage relating to the destiny of the ideal woman. It is not, he says, to find roses in her path but to leave them there behind her. I think of this passage when I think of Eleanor and Sarah Hewitt and of all that they did in the Museum for the Arts of Decoration. They labored mightily in its behalf, smoothing a pathway for innumerable American artists and artisans. Miss Eleanor Hewitt told the story in 1919, when she wrote *The Making of a Modern Museum* for the Wednesday Afternoon Club, and from this one can catch glimpses of the activity which she and her sister dedicated to their beloved project. But both these wonderful ladies were too modest ever to reveal the full extent of their devotion, the endless watchfulness, the illimitable generosity, the hard work, and, perhaps above all, the high artistic standards by which they were governed.

It is upon the fruitfulness of their work that I would lay stress. At the very beginning, in the nineties, the Hewitt ladies seized upon a crucial truth, that the artistic integrity of a people does not thrive upon pictures and sculptures alone. They were hospitable to the pictorial idea. One of the most fascinating things I know in the Museum is the group of drawings by Winslow Homer. But they realized the importance of the background, the investiture of a room, the character of furniture and textiles, of all those categories which are assembled under the one category of "the decorative arts," and they drove steadily, with ever increasing success, at the rehabilitation of those arts. Partly their sense of what was needed in this direction was developed through what they saw going on about them. Partly it was instinctive. One of the most significant sayings in *The Making of a Modern Museum* is the following: "Love of beautiful and exquisite workmanship was an inheritance from two practical and artistic grandfathers who were master workmen and master mechanics and craftsmen." A passion for the crafts was in their blood. The Museum, as they envisaged it, was nothing if not a practical aid to the designer of usable things. Hence the rich accumulation in it of "the best that has been thought and said in the world" in terms of ornament, of decoration, of beautified utility, set forth in objects so multifarious that I do not pretend to enumerate even a fraction of them. The Hewitt ladies, in short, were great conservers of tradition and for that alone, I think, we remain heavily in their debt.

Nothing is more foolish, as I have been repeating, in season and out of season, for many years, than to think of tradition as an academic formula. It is simply the tribute which the genuine artist pays to the wisdom of the finer spirits in the art of all ages, a striving toward perfection that filters down from generation to generation. It germinates creative ideas. Also it subtly inculcates a feeling for restraint and measure. It discloses ideals of sound proportion. It stabilizes judgment and purifies taste. It is of these things that the collections



ELEANOR GARNIER HEWITT
 COWDERY 410-10 1938-57-997



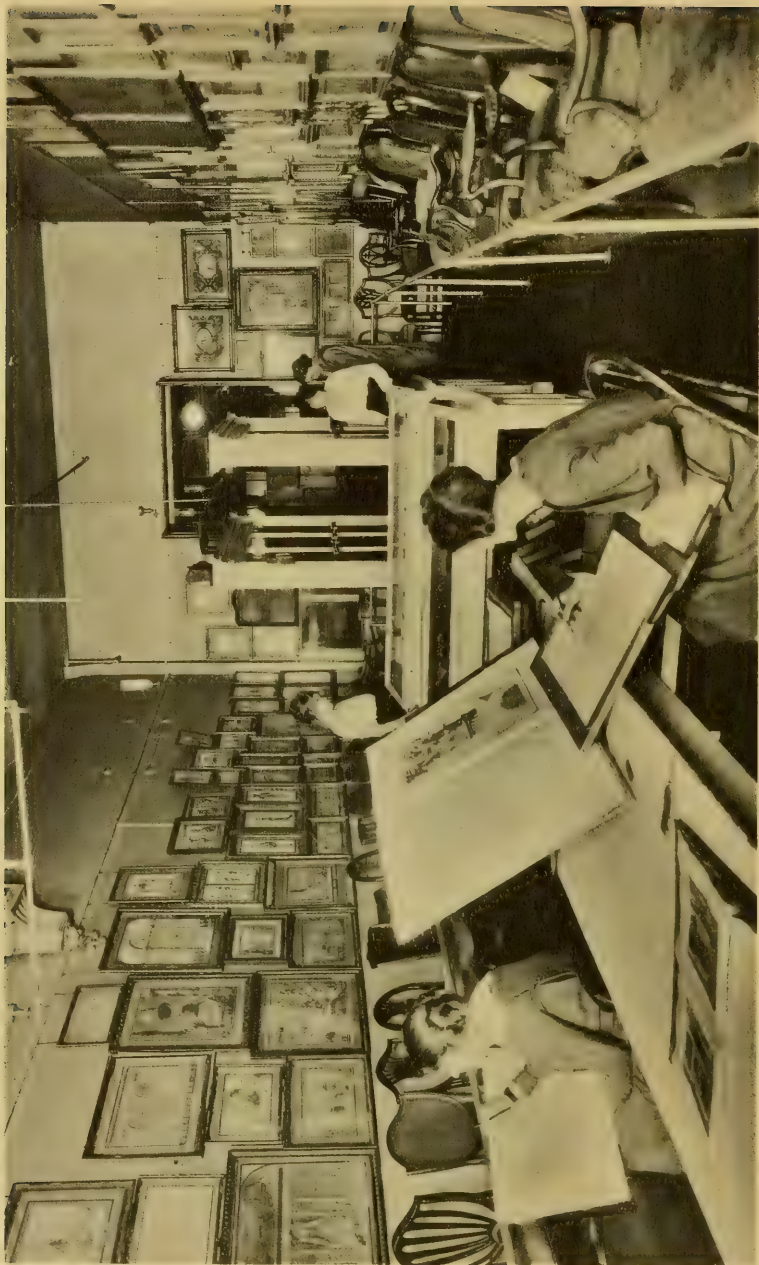
AMY HEWITT GREEN

at the Museum speak, and, through them, the spirit of the Hewitt ladies, constructively helpful. What they built up has been reacting beneficently upon the individual designer and upon the general drift of American taste. And their noble work lives after them, to clarify many an artistic problem and to ease the course of countless workers. The inherited "love of beautiful and exquisite workmanship" which animated them, they bequeathed, with hearts full of good will, to those coming after them. On this fortieth anniversary of the public opening of the Museum there must be, necessarily, official notice taken of the event. It is accompanied, amongst thousands, by an emotion more intimate, by one of affectionate gratitude.

ROYAL CORTISSOZ



SARAH COOPER HEWITT



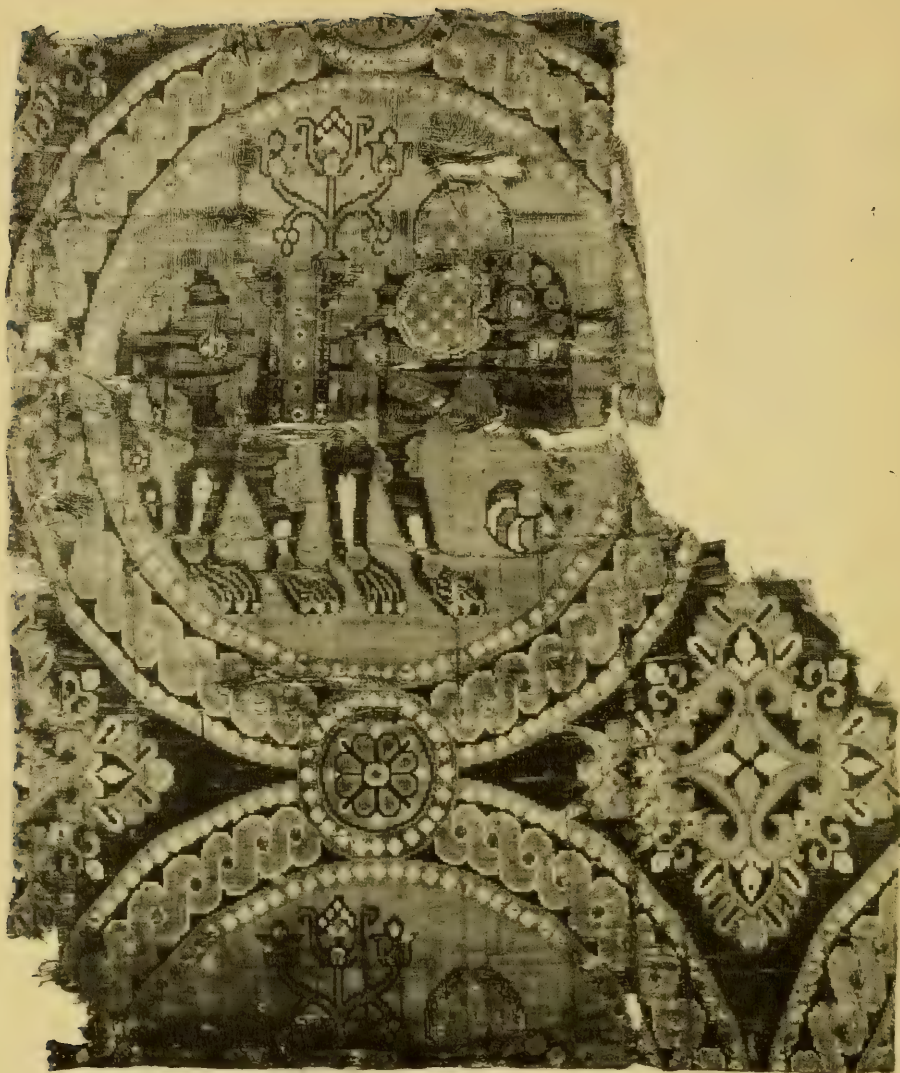
STUDENTS IN THE DECLOUX ROOM, 1920

THE MUSEUM SINCE 1919

Most of those who know the Museum know also the history of its earlier years, told so fully and with such charm by Miss Eleanor Garnier Hewitt in 1919. Miss Hewitt then recounted the beginnings of the Museum and described the means by which so many of its most prized possessions were acquired: the remarkably fine and extensive collections of engravings and etchings given by George Campbell Cooper, Samuel P. Avery and George A. Hearn; the late J. Pierpont Morgan's gift of the Vivès, the Miguel y Badia and the Stanislas Baron collections, famous in Europe for years, comprising one thousand textiles; the Piancastelli and Decloux collections of nearly five thousand drawings, for the purchase of which funds were subscribed; and other large groups of objects which have made the Museum pre-eminent in certain fields. It is not the present intention to recast in another version her history of the earlier years. Of the eighteen years that have since elapsed, however, there are episodes that should be recorded, now that the fourth decade is complete. Various branches of the collections have been rounded out, new classes of objects have been added, and new kinds of service undertaken which previously had been desired but deferred.

Our most enjoyable duty is the expression of appreciation of the gifts which have been made to the Museum during these years. To those constant friends who from time to time remember the Museum, to those who have given of their time and thought to provide for some particular need, and to those who have given for the first time, grateful acknowledgments must be recorded.

The limits of space forbid a detailed listing of objects received since 1919, but there are certain of the larger collections that may be mentioned. It was in 1920 that the first of the more spectacular additions was made. In that year the Council for the Museum was able to acquire the one remaining part of the collection of Léon Decloux. M. Decloux, a French architect of immense erudition and a lifelong frequenter of the Paris auction rooms, had assembled in addition to the original drawings, the woodwork and the gilt-bronze objects acquired for the Museum between 1908 and 1911, a library of bound volumes and engraved plates covering French architecture and ornament of the seventeenth and eighteenth centuries. Upon his death in 1919 this portion of his library became available, and was promptly purchased by the Council. It brought to Cooper Square a body of original material that was at the time unique in the United States, and remains to this day unsurpassed: Le Nôtre, Blondel, Mansart, Openort and Cuvillies are among the architects whose designs are represented, and Toro, Delafosse, Lalonde, Ranson and Pillement among the *ornemanistes*. In the same year the gift by Mrs. John Innes Kane from the estate of her sister, Mrs. Samuel W. Bridgham, of American furniture and furnishings from the Schermerhorn family, bestowed upon the Museum



EAST IRAN WEAVE, FROM A CHURCH IN ARAGON

Figured silk and linen twill; eighth to eleventh century

From the Miguel y Badia Collection

Given by J. Pierpont Morgan, 1902

The Museum's collection of textiles ranges in date from 1500 B.C. to 1937

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1902-1-221

some of its most admired masterpieces of New York workmanship of the early nineteenth century.

The next large influx of material occurred in 1924, and again it sprang from the generosity of the Council, reinforced by the devotion of the Misses Hewitt. Foreign purchases that year strengthened the collection of original drawings and added a well-balanced assortment of the odd and unusual objects for which the Museum is so well known.

In November, 1924, the Museum suffered a severe shock when Miss Eleanor Hewitt suddenly died. The verses written by one who had known her, which are inscribed now above the entrance to the Museum, are the best expression of the loss:

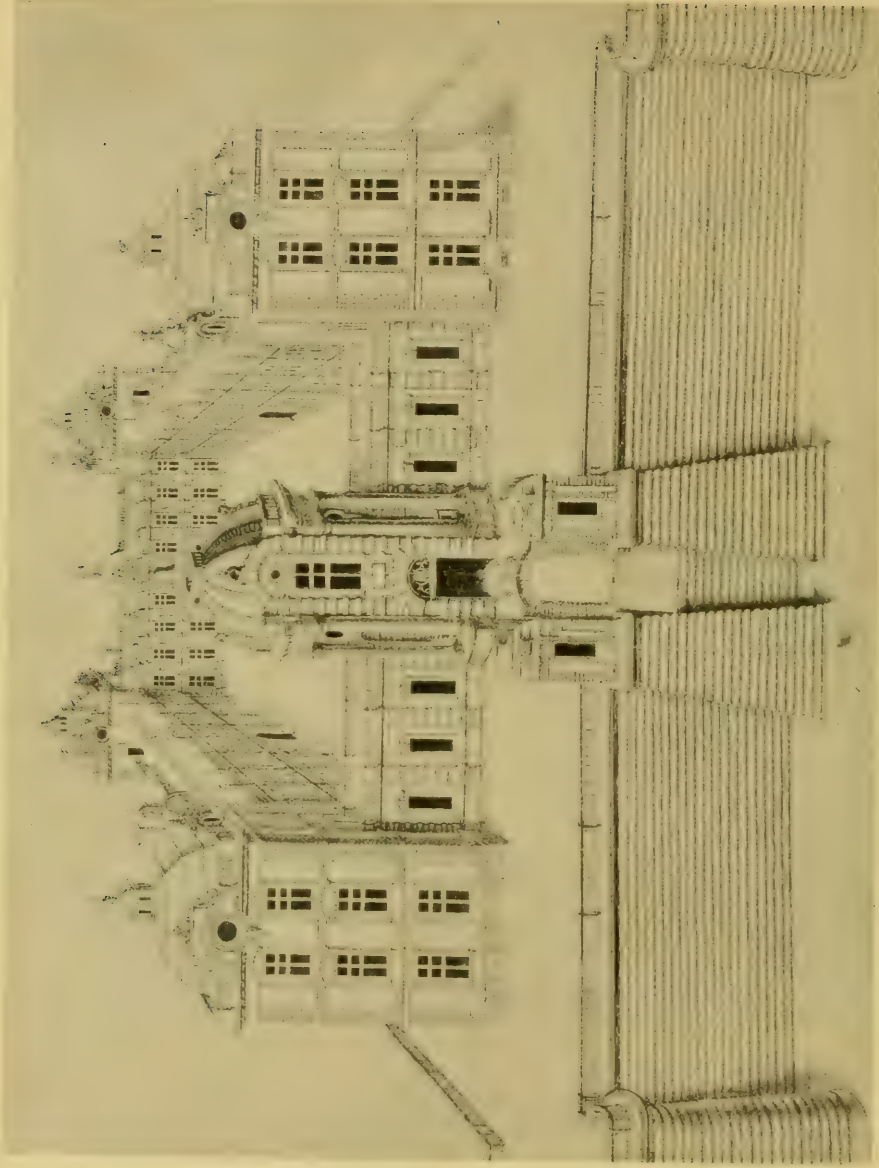
To tell the noble thoughts, the lovely ways,
The good deeds of this lady, dead too soon,
Were but to praise what is beyond all praise,
And break the quiet of that afternoon
When she, who never rested, lies at rest.
Her works and not our words shall praise her best.

The Chairman of the Council for the Museum appointed a Special Joint Committee from the Council and the Women's Advisory Council to gather a Memorial Fund which should be used to provide additional space for the needs of the Museum. In this they met with such generous response that the Council was able to present to the Trustees of Cooper Union, for the Institute's endowment fund, more than three times the cost of the construction. Into this fine new gallery, and the space that it had liberated, was promptly put the Bequest of Mrs. John Innes Kane, received in 1926. The bequest included English furniture, Chinese porcelains, lacquer and ivories, Renaissance tapestries and stained glass, and other classes of objects in which the collections had been weak.

The following year, 1927, marked another break with the past, with the disbanding of the Council. In this same year the collection of wall-paper was augmented by several hundred documents, largely French, which Miss Sarah Cooper Hewitt presented, together with embroideries, painted silks and the larger part of the Museum's Collection of Spanish and Dutch tiles, described in the preceding issue of the *Chronicle*.

When the newly-acquired wall-papers and painted silks had been mounted and framed, they were used as the basis for an exhibition of wall coverings that was held in 1930. The display attracted general attention and played its part in the revived interest in wall decoration that has of late been so noticeable.

The death of Miss Sarah Cooper Hewitt in October, 1930, removed from the Museum the last of its Founders, and presented a great responsibility to the succeeding Directors. The Trustees of Cooper Union, in 1931, invited Miss Susan Dwight Bliss, Mrs. Montgomery Hare, Mrs. J. Woodward Haven, and Mrs. Lucy Work Hewitt, friends of Miss Hewitt and her associates in the



1911-28,72

JACQUES ANDROUET DU CERCEAU, 1512-1592
Elevation and perspective of the Château of Verneuil

Pen-and-ink and wash, on paper

From the collection of Léon Decloux

Given by the Council for the Museum, 1911

One of more than seven thousand original drawings in the Museum

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work of Cooper Union, to form a Board of Directors, later in the year adding to the Board Mrs. George B. McClellan and Miss Edith Wetmore. Handicapped by shortage of funds and too small a staff, the Directors have made splendid progress in absorbing the further enrichment of the Museum's collections brought by bequest of Miss Hewitt: the textile collection of Mrs. Abram S. Hewitt, the jewellery, miniatures, books and other objects which the bequest contained. To shelve the books, Erskine Hewitt generously gave the room in which they had originally been kept during Miss Hewitt's lifetime, and this Memorial Library was dedicated in 1932. In addition to the Hewitt books, the Decloux library is appropriately kept here apart from works of general reference, and here also are found some of the more remarkable volumes in the field of the decorative arts received in 1933 in the Bequest of Robert Winthrop Chanler.

The final large collection of the list is the Bequest of George Cameron Stone, of Japanese sword fittings, mentioned in last year's *Chronicle*. The cataloguing of these objects is continuing, with the invaluable supervision of Robert Hamilton Rucker and two associates whose volunteer service is most gratefully acknowledged.

With all the additions that have been made to the Museum's collections, its customary service to classes from schools of New York and elsewhere has continued, and architects, artists, decorators, writers, manufacturers and designers have constantly availed themselves of the Museum, encouraged by the quality of its material and its availability for research, and its unusually generous allowance of working hours. The usefulness of the collections, moreover, has been extended to students elsewhere through loans made to other institutions; during the past two years twenty-two museums and libraries have borrowed material for special display. Three of these loans have been of the work of Winslow Homer, one of the many Americans represented in the collection, along with William Merritt Chase, Frederick Edwin Church, Kenyon Cox, Thomas Moran, F. Hopkinson Smith, Thomas Sully and others.

There have been, as well, temporary displays in Cooper Union Museum of special classes of objects—the exhibition of wall coverings mentioned above, and the five exhibitions described in previous issues of the *Chronicle*. During the present season another exhibition, of toys, games, books and other material of the seventeenth and eighteenth centuries, generously lent by Mr. and Mrs. De Witt Clinton Cohen, has been as successful as any of the preceding displays in attracting interest and acquainting people with the Museum and its resources. The publishing of the *Chronicle*, inaugurated two years ago, represents a further advance in opening the Museum's collections to a wider circle. While the magazine still appears but once a year, it has already presented a variety of hitherto unpublished material, and will continue to do so.

As the second chapter of the Museum's story is brought down to the present, it may be well to give some indication of the things that remain to be



PAINTED SILK
China, late eighteenth century

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A.T. 10

accomplished during the next decade. The vertical and horizontal filing units, illustrated on page 100, are but one visible evidence of our hope for the Museum. Details of installation and arrangement must be perfected, and the catalogue must be advanced to the point at which all the varied resources of the Museum will be interrelated and available to the casual consultant. The classes of objects for which the Museum is particularly noted, the textiles and the drawings, should receive the attention of trained scholars and be made available in published catalogues. And the gaps that still exist in the collections should be filled with objects of the first quality.

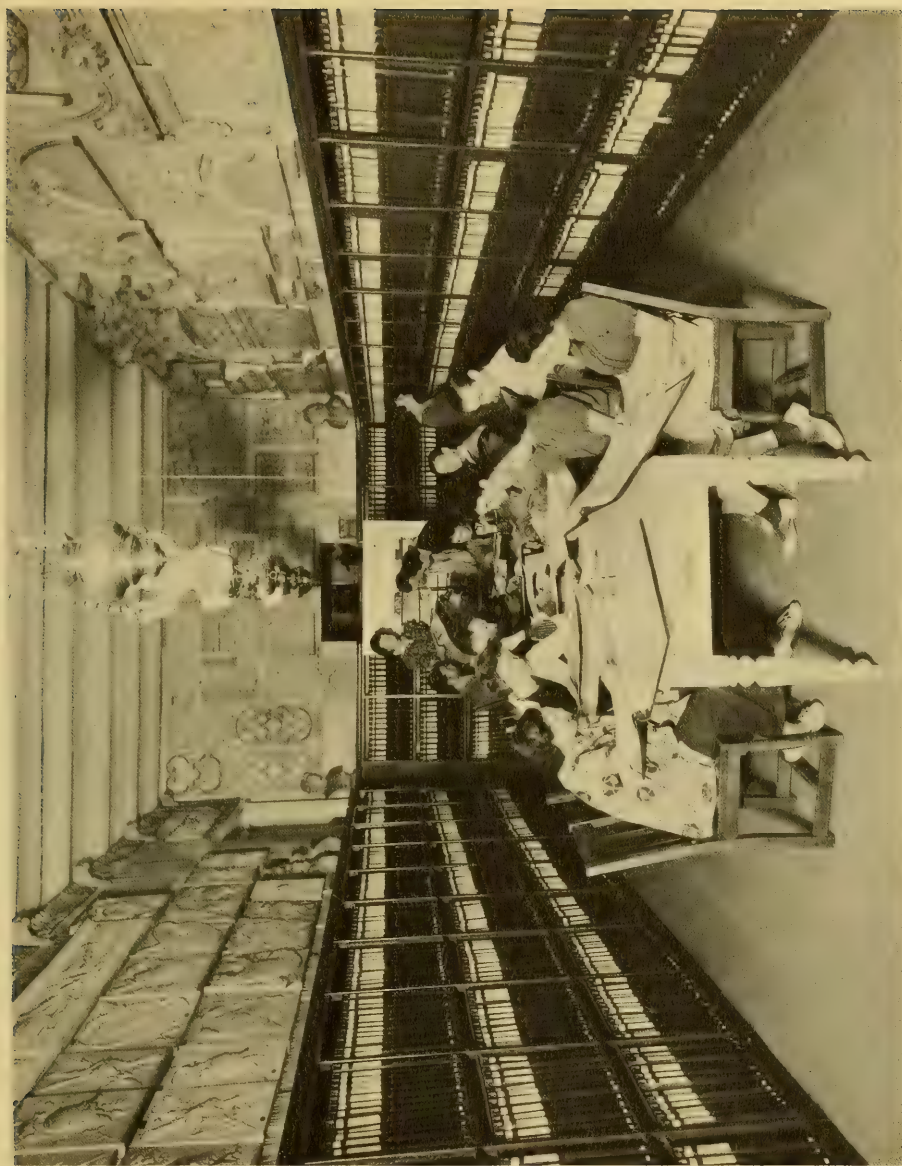
In these ways can be realized to the full the flexibility of a relatively small organism, and through an intimate relationship between visitor and collections achieve an immediacy and an efficiency impossible in a large metropolitan museum. Such a program, in view of the supply of funds necessary for its attainment, may seem overambitious, but we know the need that exists, and we are confident that we can follow with success the example set for us by the Founders of the Museum.

MARY S. M. GIBSON



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THE MUSEUM'S LIBRARIES
used for rare books and standard works of reference



THE ENCYCLOPAEDIC PICTURE REFERENCE LIBRARY
with students consulting scrapbooks in which are mounted
part of a collection of nearly half a million photographs and illustrations

ALMONTE 95



ALMONTÉ 184

COSTUME DESIGN
is well documented with costumes, costume accessories,
original drawings, and other related material

THE EDUCATIONAL FUNCTION OF A MUSEUM OF DECORATIVE ARTS

Every commemoration of an anniversary looks forward and backward; to the past and the future. Associations from the past with the celebration of the Fortieth Anniversary of the Cooper Union Museum for the Arts of Decoration are extraordinarily varied and rich. They are personal. Peter Cooper was a great citizen of the City of New York. His personality and activities gave new significance to a form of citizenship that is a precious memory and an enduring inspiration. The artistic interest, taste and generosity of many members of the Hewitt family are built into the Museum. Their travels and contacts in Europe are represented in the Museum by unique collections of decorative casts of the great masters of French ornament; by exhibits of textiles and ceramics; by the Badia Collection from Spain; the unique collection of French architectural drawings; the Piancastelli of Italian sketches, and so on. There are also the memories that spring from the great contributions the Museum and the Schools of Cooper Union have made to the development of the industrial arts not only in New York City but throughout the country. At a time when the traditions of colonial craftsmen were disappearing and when money had accumulated in this country more rapidly than knowledge and taste, the Museum and Schools were a centre which served the art of the country by serving industry. The City of New York owes more to the Museum than most of its residents are aware.

An anniversary like the present is also an occasion for examining the present in the light of the future. One of the most striking features of recent American culture has been the rapid growth of museums in all lines, artistic, commercial and industrial; of natural history, anthropology and antiquities. It has become generally recognized that they occupy as necessary a place in popular education as do public libraries. Vision of their educational function has kept pace with their material expansion. A museum that is directed toward educational ends has to meet problems that are very different from those which existed when they were for the most part but collections of curious, interesting and possibly beautiful objects, or were collections of historical mementos.

The Cooper Union Museum has always been an educational agency. But changed conditions of social life, including changed methods and aims in the industrial arts, give rise to new educational problems. Even collections as rich and extensive as those found in the Museum of Cooper Union come with passage of time to be of chief interest to the antiquarian and historian unless they are organized to be adapted to service under new conditions. Many of the issues involved are so technical that they can be handled only by those who are experts in museum management because of special training. This Museum is fortunate in having not only a trained staff but one which is aware



WOODWORK AND CABINET-MAKING

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of contemporary conditions and the relation of the work of the Museum to these conditions.

There are certain phases of the general problem upon which a layman may perhaps express himself without undue presumption. One that is perhaps of chief importance is the happily changing attitude of our public to art. Art is ceasing to be connected as exclusively as it was once with collections of pictures in galleries or with paintings on the walls of the well-to-do. To my mind one of the most significant phenomena of the present is recognition that art reaches into the lives of people at every point; that material wealth and comfort are in the end a form of poverty save as they are animated by what art and art alone can provide. A necessary part of this changed attitude is the breaking down of the walls that so long divided what were called the fine arts from applied and industrial arts. It is impossible that art should become a living force in the lives of individuals or of a nation as long as it is confined in theory or in practice to what are conventionally called the fine arts. It can reach into the lives of the masses of the people only as it enters into the building of their homes; their furnishings and utensils; their walls, hangings, floor coverings, tables and chairs; the dishes from which they eat and those with which they cook. Every article of daily use has form and color and wherever form and color exist there is the opportunity for art. There is not only an opportunity, but in the interest of a rich life and a worthy enjoyment of the objects which surround us there is demand for art.

We are now acutely aware that people that are economically backward, that are even primitive, make the utensils and appliances which they use so that they are satisfying to the eye, whether they are weapons, baskets, rugs or dishes. When imported from foreign peoples they find a welcome home even in museums of the fine arts. The scholar of the history of art knows also that the periods in which the arts we call fine have flourished were the times when the "minor" arts, those of craftsman and artisan, have prospered. The latter provide the soil out of which the former grow; they educate the popular taste so that paintings, architecture and sculpture can be discriminatingly enjoyed. One of the strongest impressions I carried away from a visit to the Cooper Union Museum for the Arts of Decoration was that of the unity of the arts. I seemed to feel that an adequate history of even painting in the centuries since, say, the Renaissance, could not be written by one who isolated that art from the textiles, ceramics, metal and woodwork of the periods in which the paintings were produced.

The great change that has taken place in the social conditions under which objects of daily use are produced is, of course, the development of machine production, especially mass production. The objects of primitive peoples which command our admiration were produced by hand. The first effect of machine production among both oriental and the simpler peoples of the west was artistic deterioration and lowering of popular taste. There was a time

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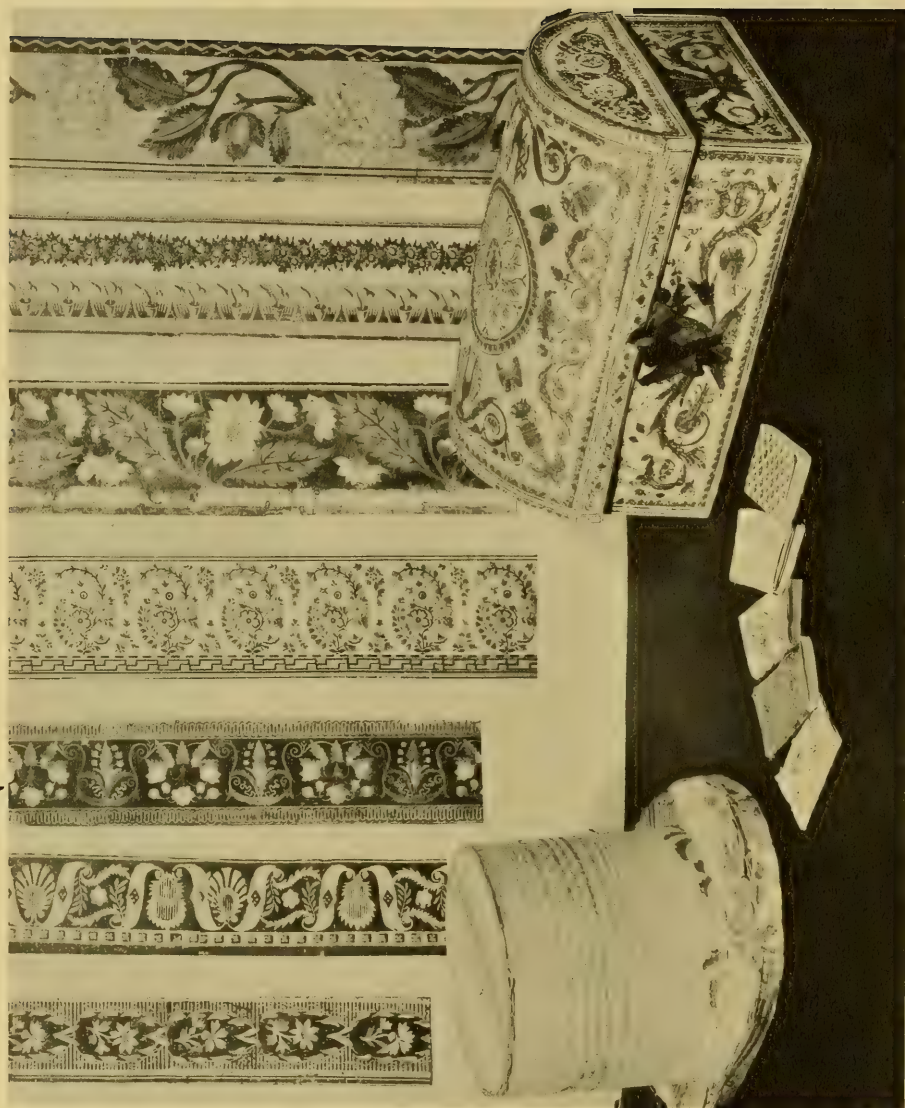
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1913-9-4A, B.

PRINTED PAPERS
used in a variety of ways, illustrate many kinds of design

when we suffered from a veritable flood of ugly objects made in the interest of providing cheap objects of ordinary use. The worst of it was that we were not aware we were suffering during this time when our eyes and hands were getting used to acceptance of these articles, and we were having our standards formed by their unconscious educational influence. It is not necessary to say that a great change is going on. Manufacturers are learning that good business and creation of satisfactory designs in color and form can go together. More artistic products have also their educational influence, and the feeling and judgment of the public in course of time are gradually modified.

It is this situation which sets for the museums that are concerned with what are called the applied arts the new problems with which they have to deal. The time has gone by when one of their chief functions is to provide objects in the various arts as models to be copied with a view to mechanical reproduction. It is more and more recognized that instead of providing designs to which the operation of the machine must accommodate itself, the problem for the designer is now to provide designs that are constructed with reference to the capacities and limitations of the machine, and also that this construction does not necessarily mean sacrifice of artistic qualities. The situation has almost revolutionary possibilities for the production of artistic products which bear an organic relation to the conditions of actual social life. But it also involves an almost revolutionary change in the educational use of the art products that are found in museums.

No greater mistake could be made, however, than to suppose that these historic products have lost their usefulness and are to be relegated to the state of being merely historic memorials. Breach of continuity with tradition always entails loss in the arts. One of the evils of early machine production of the articles, appliances, and utensils of daily use was that it marked a breach. Its bad effects were increased rather than mitigated by the fact that copies of old decorations were mechanically superimposed upon machine products, so that the public taste lost for a time almost all sense of the very meaning of decoration and ornament because that which was provided for them was external excrescences.

On the other hand, continuity of tradition does not signify repetition of the past. I do not know of any way to state in words what it does signify. For it is a matter of the education and experience of those who carry the tradition forward. A large part of the problem of an artist and designer in any line and any field consists in uniting saturation in the traditions of the past with capacity for individual original modification of its special contents. The way to accomplish this end cannot be put in words because it is the work of the artist-designer himself and no one can tell him just how to do it. If they could tell him, his work would be mechanical, not creative and original. Nevertheless, one of the great functions of museums and the schools connected with them is to *aid* artist-designers in accomplishing the task of maintaining some

great tradition in process of growth and development. They give this aid partly by enabling him to become saturated in the objective materials of the tradition and in part by making him aware of contemporary needs and opportunities.

Being soaked in the materials of a tradition is not the product of merely looking at things that have been produced or of merely copying them. What makes objects artistic in nature is not the particular idiom in which they are expressed, nor the particular forms and motifs of decoration that are employed. Many of the latter are products of historic movements that are now exhausted. They are not adapted to mass production by machines and they do not have any vital connection with present life. Nevertheless, with respect to the student who learns to see and for the Museum that assists him to see, these considerations are of little importance. Just as a painting is made to be a pictorial work of art by the plastic design that controls all its parts and their relations, so with a brocade, a tile or a chair. Design is the important thing, and design is a matter of composition, of the integrated relation of all constituent parts in forming a whole. To learn to see for artistic purposes is to learn to detect organizing design, whether the object seen be a statue, a picture, a tapestry, a pitcher or a roll of wall-paper.

One matter that seemed to me to be of special importance in the organization of the wealth of materials in the Cooper Union Museum is that different objects are being arranged on the basis of community of design rather than by historic periods. For purely historic and antiquarian purposes, arrangement of materials on the basis of time and place of production is valuable. But for the purpose of learning to see the design in virtue of which an object has esthetic form, grouping together a chair, a rug, a ceramic object and a piece of iron work may be much more effective. Often the very difference in time and place of origin throws common design into more striking relief. The greatest service a museum can render those who are intending to become designers is to enable them to know what design really is; not in the abstract or by rules that can be laid down in books but in its concrete embodiment in different objects in spite of difference of materials and local treatment. In this respect, a collection of the great products of the 'minor' arts in the past is an invaluable adjunct to the work that a practicing school carries on.

The accomplishment of the task of reorganization which is demanded by present conditions of production, and consequently is demanded for those who are educating themselves to engage in designing, is not a simple or easy one. It requires for example inventorying, cataloguing and labelling objects so that readjustments of materials can be readily effected without producing confusion or loss. Materials must be capable of flexible regrouping to meet special problems as they arise. Some museums can put their objects in definite places and keep them there. An educational museum must be able to have them where they are wanted at a given time in relation to other objects in order to

meet an educational need when it arises. The richer in materials a museum is, the more difficult is the performance of its educational function. The particular point just mentioned is, moreover, but one of the many problems of organization and reorganization the Museum for the Arts of Decoration of Cooper Union has to meet. Hence I should not wish to close my slight contribution to the anniversary of the completion of four decades of devoted and self-sacrificing work on the part of the Trustees, staff and circle of friends who have maintained the Museum during these years without expressing a hope that enlarged means will enable it to continue to meet present and future needs. The assistance it receives will bear fruit far beyond anything tangible and visible. The Museum will be even a larger force in the future than it has been in the past, in carrying forward the potential artistic enrichment of the lives of countless individuals, including many who perhaps will never be aware of even the existence of the Museum.

JOHN DEWEY



THE MUSEUM'S COLLECTIONS
are conveniently displayed in files
directly available to the investigating worker

ALMONTE 96

THE FRIENDS OF THE MUSEUM, 1936

Miss Harriet C. Abbe
 Mrs. Henry Clinton Bachus
 Mrs. Robert Bacon
 Bailer Brothers
 Miss Isabel Ballantine
 Miss Augusta K. Bartholomew
 Mrs. Gordon Knox Bell
 Mrs. J. Insley Blair
 Miss Susan Dwight Bliss
 Mrs. Adolphe Borie
 Mrs. C. B. Borland
 Mrs. J. Nelson Borland
 Mrs. William B. Bristow
 Mrs. Reuben H. Broaddus
 Mrs. Archibald Manning Brown
 Rowland Burdon-Muller
 Miss Martha A. Burke
 Mrs. Nicholas Murray Butler
 Mr. and Mrs. George Chapman
 Mrs. Albert Hayden Chatfield*
 Miss Emily Chauncey
 Stephen C. Clark
 Henry Clifford
 Mrs. De Witt Clinton Cohen
 Mrs. Edward B. Cole
 Miss Florence Cole
 Miss Isabel M. Coles
 Chandler Cudlipp
 George H. Danforth, 3rd
 Mrs. Ira Davenport
 Mrs. Carl A. de Gersdorff
 Baron Voruz de Vaux
 Mrs. Francis Donaldson
 Miss Katherine S. Dreier
 Miss Caroline King Duer
 Gano Dunn
 Mrs. Henry B. du Pont
 Henry F. du Pont
 Elisha Dyer
 Mrs. Elisha Dyer
 Harry A. Elsborg
 L. J. Farey
 Mrs. E. S. Fechimer
 Mrs. Mansfield Ferry
 Mrs. Harry Harkness Flagler
 Mrs. Walter L. Fleisher
 Robert T. Francis
 Mrs. Mortimer P. Giffin
 Walter S. Gifford
 William E. Glyn
 Roger Dean Granger
 Mrs. William Greenough
 Miss Marian Hague
 Mrs. Sherman Post Haight

Mrs. Montgomery Hare
 Mrs. Edward S. Harkness
 Miss Ethel L. Haven
 William W. Heer
 Morris Leon Helburn
 Mrs. E. C. Henderson
 Barklie Henry
 Mrs. Barklie Henry
 Mrs. Bayard Henry
 Erskine Hewitt
 Mrs. James F. Horan
 Charles Bain Hoyt
 Miss Louise M. Iselin
 Mrs. O'Donnell Iselin
 Miss Frances H. Ives
 Mrs. Herbert Ten Broeck Jacquelin
 Mrs. Walter B. James
 Morgan W. Jopling
 Mrs. Otto H. Kahn
 Mrs. Mortimer M. Kassell
 Mrs. C. Hallam Keep
 Carl O. von Kienbusch
 Mrs. Warren Kinney
 Mrs. Gustav E. Kissel
 Mrs. Thorn Kissel
 Mrs. Agnes Kremer
 Miss Ellen B. Laight
 Mrs. Mervin L. Lane
 Mrs. Henry Langford
 Mrs. Sidney Lanier
 Miss Florence N. Levy
 Mrs. Frederic W. Lincoln
 Luke Vincent Lockwood
 Robert W. Macbeth
 Manhattan Storage and
 Warehouse Company
 Howard Mansfield
 Mrs. James W. Markoe
 Miss Harriet Marple
 Mrs. Henry Tobin Maury
 Mrs. Walter H. May
 Mayorkas Brothers
 Robert T. McKee
 Mrs. Robert T. McKee
 Mrs. Stafford McLean
 Miss Elinor Merrell
 Edward A. Miller
 Henry Oothout Milliken
 Mrs. Henry Oothout Milliken
 Miss Emma Montanari
 Mrs. William H. Moore
 Miss Anne Morgan
 Mrs. D. Percy Morgan
 Mrs. Edith P. Morgan

J. Pierpont Morgan
 Miss Frances Morris
 George L. K. Morris
 Mrs. George Nichols
 Ex Norton
 Mrs. Robert B. Noyes
 William M. Odum
 Mrs. Laurent Oppenheim
 Mrs. William Church Osborn
 Mrs. James St. L. O'Toole
 Miss Katherine de Berkeley Parsons
 Miss Mary Parsons
 Mrs. Robert H. Patterson
 Miss Meta A. Peper
 Mrs. Percy R. Pyne
 Mrs. Henry Cole Quinby
 Mrs. Henry S. Redmond
 Mrs. Johnston L. Redmond
 Mrs. John D. Rockefeller, Jr.
 Talbot M. Rogers
 Mrs. Charles H. Russell, Jr.
 Miss Marie Russell
 William J. Ryan
 Charles E. Sampson
 Mrs. W. H. Sawyer
 Hardinge Scholle
 Miss Rosanna Schonberger
 Miss Louise B. Scott
 Jacques Séligmann and Company
 Miss Dorothy Shepard
 Mrs. H. W. Sibley
 Maurice Slogg
 Mrs. Herman F. Stone
 Miss Helen H. Tanzer
 Mrs. William Reed Thompson
 Mrs. James Ward Thorne
 Calvin Tomkins, Jr.
 Mrs. R. E. Tomlinson
 Mrs. John B. Trevor
 Walter M. Walters
 Thomas J. Watson
 Frederic Delano Weekes*
 Miss Edith Wetmore
 Miss Maude K. Wetmore
 Miss Gertrude Whiting
 Mrs. Joseph E. Willard
 Mrs. M. Orme Wilson
 Mrs. Egerton Winthrop
 Mrs. Francis de R. Wissman
 Mrs. Chalmers Wood
 Mrs. A. Murray Young

* Deceased

WORKS OF ART GIVEN TO THE MUSEUM

JANUARY 1ST—DECEMBER 31ST, 1936

CERAMICS

Tile panel composed of twelve tiles with overglaze polychrome decoration; Desvres, France, late eighteenth century. Lead-glazed tile with polychrome overglaze decoration; Rouen (?), about 1600. Tin-enamelled tile with underglaze polychrome decoration; Rörstrand, Sweden, about 1770.

Given by Mrs. Montgomery Hare.

Pottery and porcelain table accessories, European and Chinese, eighteenth and nineteenth centuries: three coffee pots, four tea pots, one sauce boat, five jugs, two sugar bowls, four plates, twenty cups and twenty-one saucers, seven custard cups, one mug.

Given by Mr. and Mrs. George B. McClellan.

Two blue and white tin-enamelled pottery tiles; The Netherlands, eighteenth century.

Purchased, Peter Cooper Hewitt Estate Fund.

Eight tiles for stoves and wall-decoration, from Billwärder and Kirchwärder, Vierlanden; Germany, seventeenth and eighteenth centuries.

Given by Henry Frederick William Rave.

Four tin-enamelled pottery tiles, from the "House of Peter the Great," Narwa, Esthonia; The Netherlands, probably Friesland, eighteenth century.

Given by Charles H. Vanderlaan.

Two tiles with overglaze decoration; France or Spain, eighteenth century.

Given by Miss Edith Wetmore.

Glazed pottery plate by Théodore Deck, painted by Albert Anker: *La vénitienne*; Paris, about 1885.

Given by Miss Edith Wetmore and Miss Maude K. Wetmore.

Two glazed pottery tiles with polychrome overglaze decoration; Milan, eighteenth century.

Given by Miss Maude K. Wetmore.

Glazed pottery tile decorated with figure of a rooster, one of a series representing various nations made at the twenty-fifth anniversary of the accession of Queen Wilhelmina; Delft, Holland, 1915.

Given by Miss Gertrude Whiting.

COSTUMES AND COSTUME ACCESSORIES

Two chemises, two pairs of drawers and one petticoat; United States, 1866.

Given by Mrs. Elizabeth Horton Ells.

Man's silk brocade dressing gown; Spain, mid-eighteenth century. Fifty-one buttons; France, eighteenth and nineteenth centuries.

Given by Miss Frances L. Livingston.

Peasant kerchief; buttons; Iran, early twentieth century.

Given by Mrs. Walter H. May.

Doll's cotton pinafore; United States; about 1860.

Given by Miss V. Isabel Miller.

Three pieces of costume, buttons, beads; United States and France, mid-nineteenth century.

Given by Miss Serbella Moores.

Cotton net cap; Nantes, France, 1918.

Given by Miss Elizabeth Hirst Schoonover.

Ten pieces of costume accessories; France, Belgium and Ireland, nineteenth century.

Given by Miss Edith Wetmore.

Embroidered cotton cap; United States, about 1840.

Given by Miss Frances P. White.

White cotton handkerchief embroidered with white cotton and cream silk; India, vicinity of Calcutta, about 1915.

Given by Miss Carolyn Wicker.

DRAWINGS

Six drawings for illustrations; Mexico, 1925-1927.

Given by A. Algara R. de Terreros.

Sixteen drawings, designs for architecture and furniture; France and Italy, eighteenth and nineteenth centuries. Perspective drawing of the Cathedral of St. John the Divine, New York, during erection; 1903.

Given by Spencer Bickerton.

One hundred four drawings on tracing cloth for the Lady Chapel of St. Patrick's Cathedral, New York, by Charles Thompson Mathews (1863-1934); 1904.

Given by Miss Florence Mathews, through Miss Juliana Cutting.

GOLD AND SILVERSMITHS' WORK

Silver-gilt ewer by Joseph Angell; London, 1854-1855.

Given by Miss Louise B. Scott.

ILLUMINATION

Twenty-three manuscript leaves bound together in a book; Italy and Germany, fourteenth and fifteenth centuries.

Given by Mrs. Edward Robinson.

JEWELLERY

Gold stud for chemise; France, about 1850.

Given by Miss Serbella Moores.

LACE

One repeat of cotton machine-made lace commemorating the Jubilee of George V; England, 1935.

Given by Miss Mary S. M. Gibson.

NEEDLEWORK AND EMBROIDERY

Table-cloth embroidered in polychrome silk and chenille; United States, about 1840.

Given by Mrs. Ridgely Hunt.

Four bands of embroidery for peasant blouses; Czecho-Slovakia, 1918.

Given by Miss Elizabeth Hirst Schoonover.

PAPER

Shadow puppets from the Théâtre Séraphin, and original musical score for accompaniment of their performance; Paris, early nineteenth century.

Given by Erskine Hewitt.

Peep-show representing the Crystal Palace, London; Germany, 1853.

Given by Mrs. James Ward Thorne.

PRINTS

Forty-three engravings and etchings; European, seventeenth, eighteenth and nineteenth centuries. Fourteen lithographs; Mexico, nineteenth century.

Given by A. Algara R. de Terreros in memory of Miss Sarah Cooper Hewitt.

Four tinted engravings of carriages, published in *R. Ackermann's Repository of Arts &c.*; London, 1819-1820.

Given by Thomas Gibson.

Eight wood engravings after drawings by Winslow Homer, published in *Harper's Weekly* and *Appleton's Journal*; United States, 1863-1873.

Given by Miss Edith Wetmore.

TEXTILES

Six fragments of resist-dyed cotton; United States, about 1750.

Given by Mrs. Harry Horton Benkard.

Silk square printed in imitation of batik; India, nineteenth century. Panel of printed cotton showing twenty-five episodes from *Uncle Tom's Cabin*; United States, about 1870.

Given by Spencer Bickerton.

Fragment of printed cotton; England, about 1825. Four textile samples designed by Alexander Morton; England, about 1926.

Given by Miss Susan Dwight Bliss.

Portion of cut and uncut red velvet; China, eighteenth century. Three books of samples of ribbons; United States and France, 1899-1901. Two books of samples of silk colors; France, 1927.

Given by Harry A. Elsberg.

Two pieces of Coptic tapestry, one piece of Egypto-Arabic embroidery, two pieces of Egypto-Arabic tapestry; Egypt, fifth to eleventh centuries.

Given by Mrs. E. S. Fehimer.

Book of textile samples; paper of textile samples; twenty-seven manufacturer's samples of velvets; France, eighteenth and nineteenth centuries. Sample table-cloth, linen and silk damask; France, eighteenth century. Textile fragment, Denmark, 1936.

Given by Mrs. Montgomery Hare.

Two pieces of printed cotton designed by William Morris and printed by Morris and Company; England, about 1890.

Given by Miss Annie May Hegeman.

Reproduction of toile de Jouy: *Les travaux de la manufacture*, and of English printed cotton: *The Old Ford*.

Given by Johnson and Faulkner.

Three painted window shades; United States, about 1880.

Given by Mrs. George Cabot Lodge.

Twenty-six fragments of linen fabrics; Egypt, about 1500 B. C.

Given by Miss Mary Martin.

Two textile fragments, velvet embroidered with gold metal thread; Iran, early twentieth century.

Given by Mrs. Walter H. May.

Textile fragment, resist-dyed cotton; Japan, early twentieth century.

Given by Robert Hamilton Rucker.

Two painted textile panels, silk velvet with cotton back; Japan, nineteenth century.

Given by Miss Annette Tilden.

Book of textile samples bound in leather.

Given by Mrs. Samuel S. Walker.

Two fragments of printed cotton; France, nineteenth century. Printed silk handkerchief commemorating the Tercentenary of Newport, Rhode Island; United States, 1936.

Given by Miss Edith Wetmore.

TOYS AND GAMES

Punch and Judy theatre; France, nineteenth century. Four hand puppets, United States, nineteenth century.

Given by Mrs. James Ward Thorne.

WALL-PAPER

Roll of paper designed by William Morris, printed by Morris and Company; England, about 1880; roll of paper published by F. Arthur; London, about 1890.

Given by Miss Annie May Hegeman.

Eight panels of paper from series, *Vues d'Italie*, printed by Joseph Dufour; Paris, about 1820.

Given by Erskine Hewitt.

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Four decades have passed since the opening of the Museum for the Arts of Decoration at Cooper Union. At the beginning of another decade the Directors wish to incorporate in the pages of the *Chronicle* the names of all those who in former years gave so generously of their time, their money and their beautiful objects. Many of these contributions were made through the Council for the Museum, founded in 1907 and disbanded in 1927 after the death of Miss Eleanor Garnier Hewitt. Many were made before the Council was formed. Many have been made since its disbandment. The names of all donors, whether of great or less great sums of money, whether of time or cherished possessions, whether of beautiful and rare objects, the Museum, through its present Directors, desires to record here with grateful appreciation.

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The Directors of the Museum have this year established the following classes of membership:

BENEFACTORS, who contribute \$1,000 or more

LIFE MEMBERS, who contribute \$500 or more

SUSTAINING MEMBERS, who contribute \$100 annually

SUBSCRIBING MEMBERS, who contribute \$50 annually

CONTRIBUTING MEMBERS, who contribute \$10 annually

ANNUAL MEMBERS, who contribute \$3 annually

Cheques should be drawn to Cooper Union Museum Fund, and sent in care of The Friends of the Museum, Cooper Square and 7th Street, New York.

WALTER MAYNARD, *Treasurer*
The Friends of the Museum.

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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF COOPER UNION

VOL · I · NO · 4

APRIL · 1938



Catalogue number 213

Scale, 1:6

1931-45-82

ALMONTE 164

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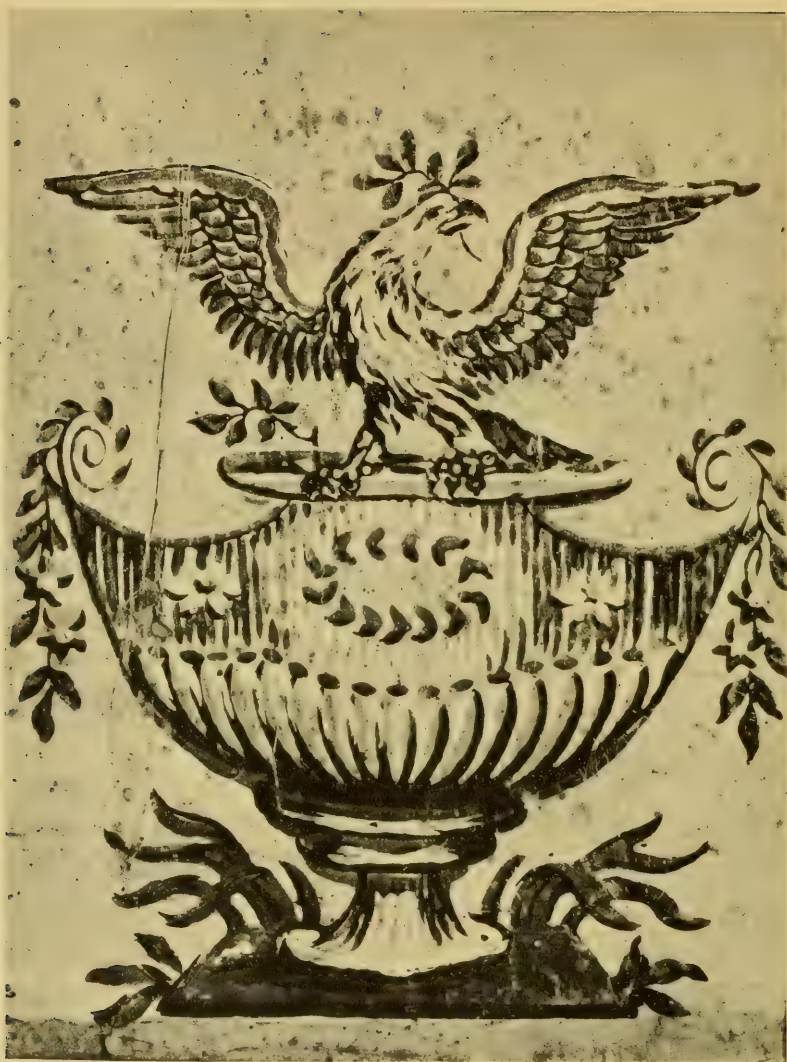
CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF COOPER UNION

VOL · I · NO · 4

APRIL · 1938

FOR the fourth year the Directors present in the *Chronicle* an indication of the Museum's resources, its purposes, and its activities. There have been no exhibitions during the present year to report and record, for such special activities have been held in abeyance and all energies have been devoted to the inventory and catalogue of the collections. As an evidence of the progress realized in this endeavor, the entire group of wall-papers in the Museum printed before 1900, which has been investigated in the light of fresh information only recently available, is here published in a catalogue accompanied by illustrations of some of the more unusual and noteworthy examples. The history of a distinguished branch of industrial design is well reflected in these documents; but, what is equally important, the means of production is not lost from sight. A bibliography, accompanying the catalogue, indicates sources of information regarding technique, and serves to emphasize the Directors' belief that a working museum must furnish visual education in techniques, as well as demonstration of essentials of design.

Such, indeed, has been the theory of practical instruction that has formed the basis of the Museum's teaching since its first founding. It is in this direction that the activity undertaken by certain of The Friends of the Museum gives such great promise.



Catalogue number 236

Scale, 5:12

1931-45-88

ALMONTE 153

WALL-PAPERS IN THE MUSEUM'S COLLECTIONS PRODUCED BEFORE 1900

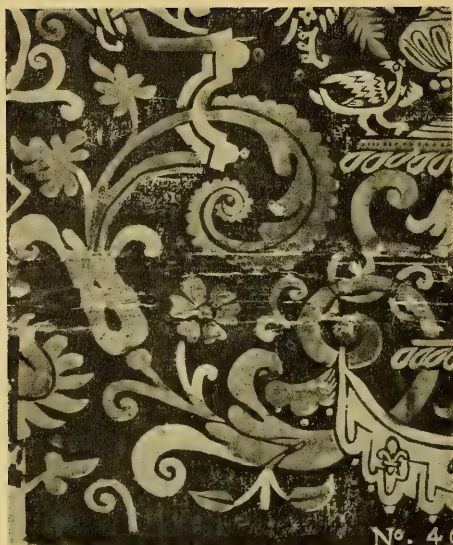
The process of printing is the oldest and most honored of all the forms of mass production; and the art of printing is represented, most properly, by a variety of objects in the Museum's collections. Four years ago a temporary exhibition called attention to the rich resources available in Cooper Union for the study of textile printing, past and contemporary, of which the first number of the *Chronicle* gave some indication. The printing of wall-paper, so closely related to that of textiles, is no less fully represented, and the extent of the collection of papers is shown now, for the first time, in the catalogue that follows.

The diverse techniques employed at one time or another in the production of wall-paper have been so fully described, and so often, that they are not repeated here. The history of style, and of notable designers, is also available in many published accounts, which appear in the bibliography that follows. The Museum is concerned, in the present publication, entirely with the presenting of its own possessions for the benefit of those to whom the wall-papers may be unfamiliar. Many of the more imposing designs owned by the Museum have been reproduced, sometimes in color, in other publications. These are not reproduced once again in the *Chronicle*; but in their place appear designs of equal interest that have seldom, if ever, been published.

It should scarcely be necessary to remind the reader of the treasury of design, original and engraved, that is to be found in the Museum as a parallel to the wall-papers here listed. Mention should be made, however, of the contemporary wall-papers, not included in the present catalogue, given to the Museum in 1930 by the manufacturers and others who had lent them for an exhibition of wall coverings held at the Museum in that year.

The blanks in the collection will be observed—there are no German, Austrian or Italian papers, and too few of American and early English production. It is to be hoped that these wants may be supplied, as others so often have been, by generous friends of the Museum.

C. S. H.



Cat. no. 68

1928-2-79

ALMONTE Scale, 1:3
1523



Cat. no. 70

1928-2-81

ALMONTE Scale, 1:4
172A



Cat. no. 72

1928-2-74

Scale, 1:6

ALMONTE 155A



Cat. no. 73

1928-2-75

Scale, 1:6

ALMONTE 155B

CATALOGUE¹

ENGLAND

EIGHTEENTH CENTURY

Roll Papers

1. 1935-6-1. Roll of paper printed in a repeating design of flowers and foliage in the style of Pillement. 1770-1780. Illustrated, p. 123.

Given by Mrs. Luke Vincent Lockwood

2. 1903-17-1, -2. Two papers printed with an arcade of superimposed Corinthian orders; from the keystone of each arch hang swags of flowers, and between each pair of columns is a vase of flowers. Copied from paper in the hall of the Hamilton House, South Berwick, Maine; illustrated: McClelland, *Historic Wall-papers*, p. 251. Probably made in the United States, about 1900.

3. 1903-17-3. "The Monastery." Portion of a repeating design, with alternating motifs of a ruin and shrubbery, and of portions of Gothic architecture. United States, about 1900; made by Thomas Strahan Company. Copied from paper found in Salem, Massachusetts; identical paper illustrated: Sanborn, *Old Time Wall Papers*, pl. XXV.

Given by Mrs. Newton Perkins

4. 1931-40-16. Field strewn with small conventionalized flowers; divided by recurring vertical bands and alternating repeating motifs, one of wild roses and one of a dairymaid with a churn. About 1790.

Given by Miss Eleanor Garnier Hewitt

NINETEENTH CENTURY

Borders and Friezes

5. 1907-5-22. Border; arabesque of flowers and foliage, with wheat. About 1830.
6. 1907-5-1. Frieze; egg-and-dart and bead mouldings above a serpentine band of grape leaves in green. About 1830.
7. 1907-5-29. Frieze; alternating simple and compound acanthus leaves. About 1830.

8. 1907-5-30. Frieze; acanthus rinceaux. About 1830.

9. 1907-5-31. Frieze; acanthus rinceaux. About 1830.

10. 1907-5-34. Frieze; advancing wave motif. About 1830.

11. 1907-5-35. Frieze; palmette motif with heart-shaped surround. About 1830.

12. 1907-5-36. Frieze; guilloche pattern. About 1830.

13. 1907-5-37. Frieze; torus with grains and fruit in simulated relief. About 1830.

14. 1907-5-38. Frieze; double interlace of cables. About 1830.

15. 1907-5-42. Frieze; acanthus rinceaux. About 1830. Illustrated: Sugden and Edmondson, *A History of English Wall-Paper*, fig. 74.

16. 1907-5-33. Frieze; ivy vine entwined about stalk. About 1850. Illustrated: Sugden and Edmondson, fig. 77.

17. 1907-5-21. Border; central panel of arabesque of flowers and foliage, flanked by plant shoots. About 1860.

18. 1907-5-39, -40. Two friezes; architectural design, with laurel swags suspended between simulated modillions. About 1860. Illustrated: Sugden and Edmondson, fig. 73.

19. 1907-5-2. Frieze; central basket of flowers flanked by confronted griffons whose tails terminate in floral scrolls. About 1860.

20. 1907-5-3. Frieze; serpentine band of horse-chestnut leaves. About 1860.

21. 1907-5-4. Frieze; twisted green and tan cables, forming circles at regular intervals. About 1860.

22. 1907-5-11. Frieze; wide stripe flanked by narrower stripes set with disks. About 1860.

23. 1907-5-12. Frieze; central cream stripe overlaid at top and bottom by brown repeating shield motif. About 1860.

24. 1907-5-13. Frieze; central stripe flanked by lattice design. About 1860.

¹All the wall-papers listed in this catalogue are printed from woodblocks, unless otherwise specified in the descriptions.



Cat. no. 123

1931-45-83

Scale, 1:6

ALMONTE 169

25. 1907-5-14. Frieze; narrow stripe flanked by wide stripes entwined by floral garlands. About 1860.

26. 1907-5-15. Frieze; two bands of twisted cables, with overlaid alternating pateræ and bosses. About 1860.

27. 1907-5-16. Frieze; two parallel bands, the upper with leaves in link design on pink field the lower with leaves on curved stems, surrounding acorns, on cream field. About 1860.

28. 1907-5-18. Frieze; two bands of cable pattern. About 1860.

29. 1907-5-19, -20. Two friezes; advancing wave motif. About 1860.

30. 1907-5-32. Frieze; simulated architectural moulding, composed of acanthus scrolls between leaf-and-tongue and baguette mouldings. About 1860.

31. 1907-5-41. Frieze; simulated architrave. About 1860.

32. 1907-5-17. Frieze; scroll pattern with grape leaves. About 1870.

33. 1907-5-28. Frieze; laurel branches enclosing circles in which heads, facing left, alternate with trophies. About 1880.

34. 1907-5-5. Frieze; baguette motif formed of ribbons enclosing alternating clusters of moss roses and forget-me-nots. About 1880.

35. 1907-5-6. Frieze; chain of alternating bunches of roses and cornflowers. About 1890.

36. 1907-5-7. Frieze; serpentine chain of various flowers, with border of geometrical pattern. About 1890.

37. 1907-5-8. Frieze; trailing vine and leaf design forming loops in which bluebirds perch. About 1890.

38. 1907-5-9. Pilaster panel; scrolls and garlands, medallions in two upper sections and birds in bottom section, with rod-like shoot of foliage as surround. About 1860.

39. 1907-5-10. Pilaster panel; simulated architectural mouldings, with foliage arabesques and a medallion head, in neo-Louis XVI style. About 1860.

Given by Cowtan and Sons, Ltd.

Roll Papers

40. 1934-13-1. Two joined widths of paper printed with a repeating design of flowers and foliage rinceaux. About 1825. From the Peter Adriaance House at Hopewell, Dutchess County, New York.

Given by Mrs. Herbert C. Pell

41. 1931-45-101. Vertical stripes of small geometrical forms flanking wide central band set with large vine of roses, forget-me-nots, and foliate forms. 1840-1850.

42. 1931-45-108. Quatrefoils with enclosed leaf motifs, printed in white on white glazed paper. 1850-1860.

43. 1931-45-110. Diagonally crossed bands with stepped edges. 1850-1870.

Given by the Misses Hewitt

44. 1907-33-1. Machine-printed; vertical stripes of flanking white band set with flower clusters and pendant motif. 1860-1870.

Given by Miss Mary Mellish

45. 1931-45-111. Machine-printed; grisaille pattern of flowing leaf forms and scrolls, with flowers. 1875-1890.

46. 1931-45-120. Machine-printed on ground of metallic red; paper stamped in horizontal ribbing. Design in Chinese style, of roses and other plants, vases and strapwork. 1885-1895.

47. 1931-45-121. Machine-printed; paper stamped in vertical ribbing, with raised design simulating cut and uncut velvet of foliate pattern. 1885-1895.

48. 1931-45-122. Machine-printed; paper stamped in horizontal ribbing. Exotic birds, foliage and flowers. 1885-1895.

Given by the Misses Hewitt

49. 1936-5-5. Large-scale repeating design of flowers and foliage, with large acanthus leaves. Made by Morris and Company, about 1880.

50. 1936-5-4. "The Poppy;" large-scale repeating design of poppy flowers and leaves. Made by F. Arthur, about 1890.

Given by Miss Annie May Hegeman



Cat. no. 85

1428-2-7E.

Scale, 1:1

ALMONTE 175



Cat. no. 82-65

ALMONTE 157A

Scale, 2:9



Cat. no. 80

1428-2-67

Scale, 1:5

ALMONTE 164 B



Cat. no. 1

Scale, 1:6

1935-6-1

ALMONTE 167

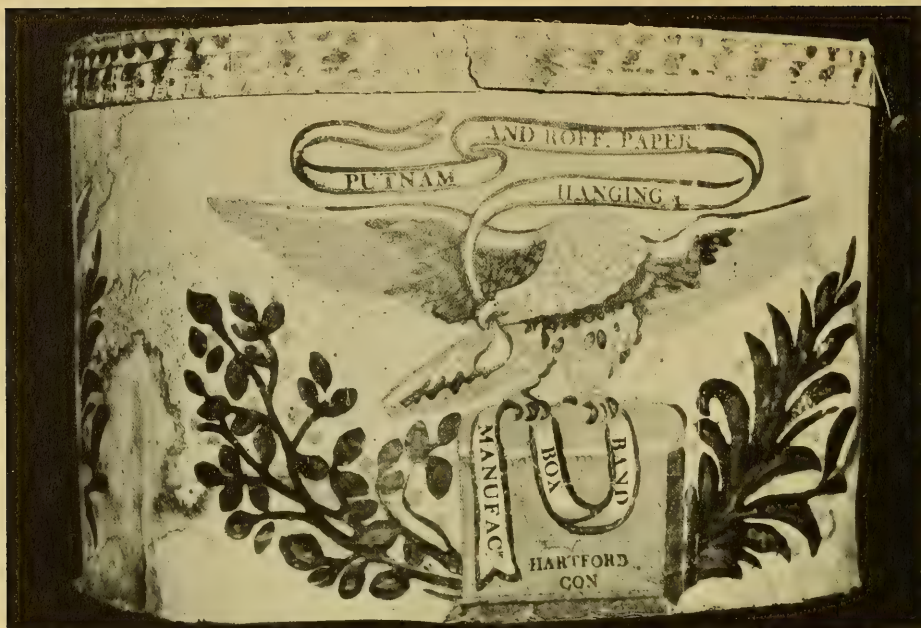


Cat. no. 81

Scale, 1:8

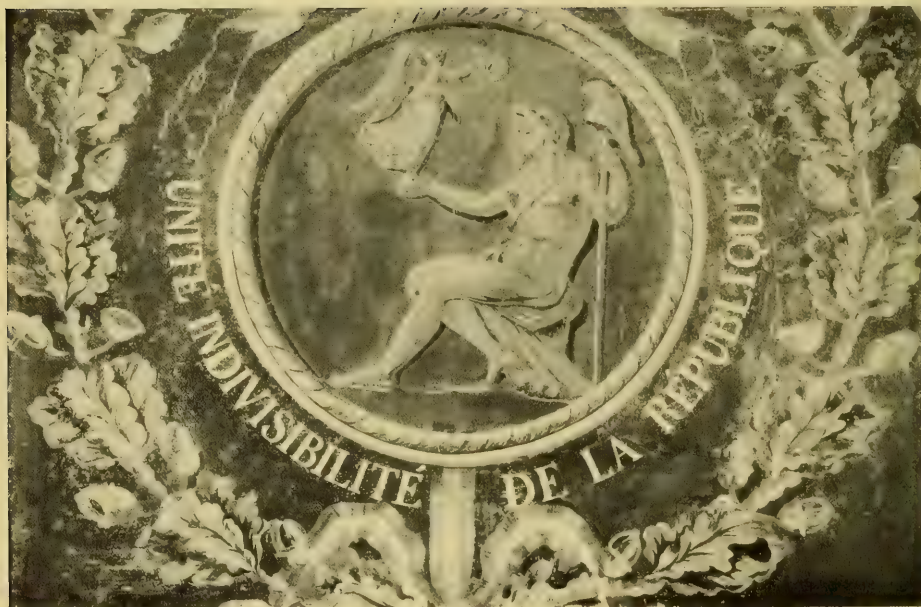
1931-45-10

ALMONTE 120



Cat. no. 239
1913-45-10

ALMONTE 130 Scale, 1:4



Cat. no. 129
1926-1.370

ALMONTE 121 Scale, 2:9

51. 1937-91-1. "Flora's Feast;" personifications of marsh marigold, lady smocks, mayflower, evening primrose, Christmas rose and forget-me-not, after originals by Walter Crane. About 1890.

Given by Mrs. Sherman Post Haight

52. 1935-23-1. "Single Stem;" arabesque of flowers and foliage, with pale monochrome arabesque in field.

53. 1935-23-2. "Golden Lily;" arabesque of foliage, lilies, tulips and other flowers, with stippled field.

54. 1935-23-3. "Willow Bough;" serpentine arrangement of willow boughs.

55. 1935-23-4. "Marigold;" vertical strips of ascending plants and flowers, with regular repeat.

56. 1935-23-5. "Powdered;" scattered conventional flowers arranged in drop repeat on field of foliage arabesque.

57. 1935-23-6. "Sweetbriar;" vertical strips of ascending rose trees, in regular repeat.

58. 1935-23-7. "Daisy;" clusters of conventional flowers, on field flecked with green, arranged in horizontal rows and alternating in their repeat.

59. 1935-23-8. "Lily;" clusters of conventional flowers, on field of foliage arabesque, arranged in horizontal rows and alternating in their repeat.

60. 1935-23-9. "Michaelmas Daisy;" foliage arabesque with clusters of flowers, in drop-repeating pattern.

61. 1935-23-10, -11. "Willow;" foliage arabesque with single vertical repeat; in two color schemes.

62. 1935-23-12. "Branch;" single vertical repeat of leaf clusters.

63. 1935-23-13. "Honeysuckle;" arabesque of vertical foliage, with clusters of flowers, in drop-repeating pattern.

64. 1935-23-14, -15. "Fruit;" alternating vertical repeat of four sprigs of leaves with fruit; in two color schemes.

65. 1935-23-16. "Apple;" diagonal repeat of foliage pattern with round fruit.

66. 1935-23-17. "Mallow;" vertical repeat of flowers, in serpentine arrangement.

67. 1935-23-18. "Pimpernel;" symmetrical, alternate, vertical repeat; arabesque of flowers and foliage.

Modern reproductions, from the original blocks, of wall-papers designed by William Morris.

Given by Cowtan and Tout, Inc.

FRANCE

EIGHTEENTH CENTURY

Domino Papers¹

68. 1928-2-79. Domino paper; lower left corner of a design similar to the type used for decorative leather wall-hangings, printed in black with stencilled washes of red and blue-green; maker's number, 46, in border. About 1720. Illustrated, p. 118.

69. 1928-2-80. Domino paper; fragment with diagonally set squares enclosed by framework of black lines, with green cinquefoil at points of intersection and red pellets enclosed within the squares. About 1720.

70. 1928-2-81. Domino paper; repeating octagons enclosing rosettes. About 1720. Illustrated, p. 118.

71. 1928-2-77. Domino paper; hexagonal medallions enclosing floral sprays. 1740-1750.

72. 1928-2-74. Domino paper; serpentine ribbon intertwined with floral vine, alternating with black band composed of leaves and fruit. About 1750. Illustrated, p. 118.

73. 1928-2-75. Domino paper; two bands of floral guilloche against black-rouletted background; to either side, small band with serpentine strip of flowers and foliage. About 1750. Illustrated, p. 118.

74. 1928-2-82. Domino paper; stippled field and portion of an arabesque design of flowers and foliage. About 1750.

75. 1928-2-76. Domino paper; paired chequered serpentine bands entwined by serpentine bands of small flowers periodically set with larger rose-like flowers. 1750-1760.

¹Domino papers were printed in one color from a woodblock, other colors being added by brushing through stencils.



Cat. no. 102

1931-45-58

Scale, 1:12

ALMONTE 125



Cat. no. 132

1925-1-25

Scale, 1:4

ALMONTE 151 A

76. 1928-2-83. Domino paper; diagonally set squares enclosed in framework of black and red bands, with circular floral motif at points of intersection. About 1790.

Painted Paper

77. 1928-2-109. Painted paper for a screen panel; branches of a flowering plant similar to the Indian "Tree of Life." 1750-1770.

Friezes

78. 1931-45-48. Portion of a frieze; colonnades enclosing a paved court in which stands a statue of Jupiter. 1780-1790. Another piece of this paper is illustrated: *Bulletin of the Metropolitan Museum of Art*, v. XXIII, no. 4, April, 1928, p. 112.

79. 1931-45-20. Frieze; simulated architectural frieze adorned with urn and thyrsus entwined with grapevine; blue-grey, with warm grey shading. About 1785.

Roll Papers

80. 1928-2-67. Early woodblock wall-paper, stencilled in darker yellow framework on ground of lighter yellow, with rosette printed in red from woodblock. 1740-1750. Illustrated, p. 122.

81. 1931-45-10. Arabesque design of foliage and flowers, in the manner of Jean Pillement's Indian designs, printed in oranges and blue-greens. 1760-1765. Illustrated, p. 123.

82. 1928-2-65. Repeating pattern of foliate scrolls and conventionalized floral motif. About 1760. Illustrated, p. 122.

83. 1928-2-66. Printed and stencilled paper with Indian type of design derived from the "Tree of Life." 1760-1770.

84. 1928-2-58. Repeating design of crossed foliate scrolls, enclosing floral sprays. About 1770.

85. 1928-2-71. Imitation of printed linen; rectangular framework of twisted ribbon forms, running diagonally, in black and white dots, with tassels hanging from points of intersection; vertical serpentine of slender vine with flowers and foliage, in black and white, on neutral red-orange field. About 1770. Illustrated, p. 122.

86. 1931-45-11. Repeating pattern of squares containing alternately a circle enclosing a seated figure holding an umbrella, and four intersecting arcs enclosing urns and foliage; printed in dark blue on a lighter blue ground. About 1770. Illustrated, p. 130.

87. 1931-45-13. Alternating motifs, in orange and dark green, on dark blue field; pergola hung with bells played by man and boy in Chinese costume, and urn filled with flowers. About 1770.

88. 1928-2-63. Bunches of roses, tied with ribbons, with framework composed of long stems and scrolls of foliage. About 1775.

89. 1931-45-4. Stencilled wall-paper, in distemper colors on blue ground; two alternating motifs, in repeat, showing man in oriental costume holding aloft a writing tablet, and two men in oriental costume cooking a bird in a pot over a fire. About 1775.

90. 1931-45-15. Alternating motifs of fruit and flower clusters, and a bracket supporting a man in oriental costume, linked together by festooned beads. About 1775.

Given by the Misses Hewitt

91. 1925-1-22. All-over pattern of flower stems and flowers forming a framework enclosing bunches of flowers, with an occasional dragon fly. About 1780.

92. 1925-1-24. Repeating wreaths enclosing roses, with rosebuds sown over white-dotted field. About 1780.

93. 1925-1-369. Pictorial panel; woman in a red-skirted dress, feeding chickens. 1780-1785. Illustrated, p. 138. This scene is a detail of the paper which covers the screen, 1931-45-86.

Given by the Council

94. 1931-45-86. Two-panel screen covered with wall-paper. Bucolic scenes in upper portion of both panels; below, frieze of butterflies and a seaport view enclosed in a medallion flanked by mermaids. 1780-1785. Portion of one panel repeats the design of 1925-1-369.

95. 1928-2-95. Drop-repeating design; a vase of flowers flanked at base by confronted squirrels



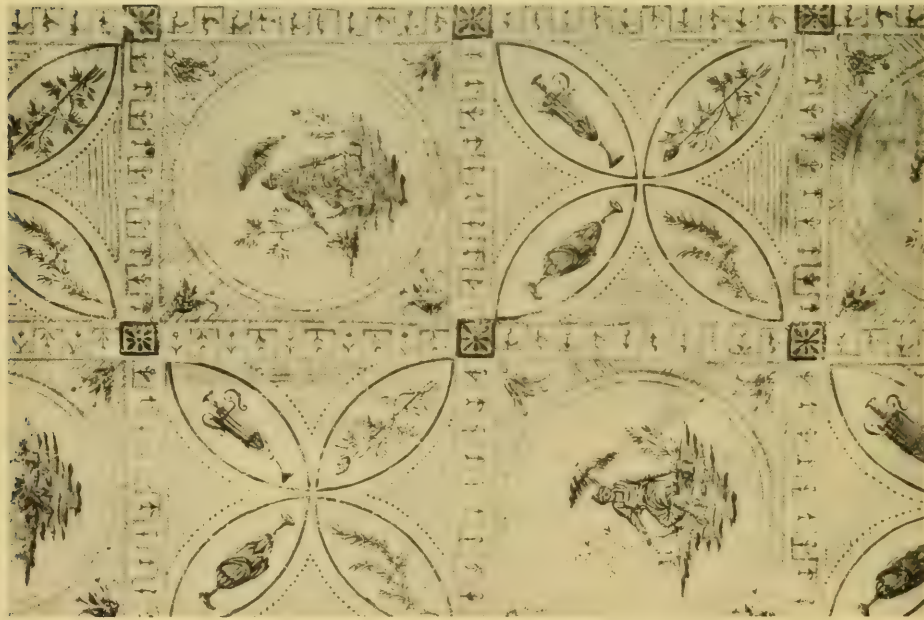
Cat. no. 175

Scale, 1:4

1931-45-22

ALMONTE 136

- sitting on scrolls; below, similar vase of flowers with addorsed satyrs. About 1780.
96. 1928-2-98. Drop-repeating design; vertical twisted cable, entwined by floral sprays, flanked by alternating large and small clusters of roses. About 1780.
97. 1928-2-99. Repeating design; rustic shelter, in style of Jean Pillement, with two figures of Chinamen derived from Pillement's *Baraques chinoises* series, accompanied by festoons and sprays of flowers and foliage. About 1780. Illustrated, p. 130.
98. 1931-45-23. Narrow tangent serpentine ribbons enclosing irregular ellipses with stippled ground, set with single rosebuds. About 1780.
99. 1931-45-30. Drop-repeating design of tripod and bouquet of flowers, with foliage scrolls and addorsed birds. About 1780.
100. 1931-45-47. Small clusters of roses and rosebuds, against a ground stippled with white dotting. About 1780.
101. 1931-45-50. Repeating design of bunch of pink roses and baskets of fruit, with intertwining vine of pink jasmine, on green field. About 1780. Reproduced, McClelland, *Historic Wall-papers*, p. 130, left.
102. 1931-45-58. Paper for a horizontal panel; in centre, rectangular medallion with two figures in grisaille; to right and left, semi-circular radiating fluting. To right and left of these, circular pink medallions, each with a figure in grisaille. Terminations in acanthus arabesques. 1780-1785. Illustrated, p. 126.
103. 1931-45-7. Alternating medallion in grisaille of woman standing with sacrificial goat at an altar, and flower baskets from which is draped a wide ribbon. Above and below, large basket of flowers. About 1780; probably produced in the factory of Jean-Baptiste Réveillon (1725-1811).
104. 1931-45-8. Alternating motifs; two addorsed griffons upholding a flower basket; female figure sheathed in foliage, resting upon a circular medallion enclosing a butterfly. About 1780; probably by Réveillon. Illustrated, p. 138.
105. 1931-45-25. Design simulating ribbon-like brocade, with vertical stripes of white line-work and vertical rows of pink flowers. About 1780; probably by Réveillon.
106. 1931-45-28. "La chasse au faucon;" two motifs, one of hunting party of three, on horse, the other of a landscape with architecture. About 1780; by Réveillon. Illustrated, p. 131. Original design for one motif reproduced in color: Clouzot and Follot, *Histoire du Papier Peint en France*, 1935, pl. VII.
107. 1931-45-6. Alternating medallions; one shows two dogs guarding the carcass of a deer hanging head downward from a tree on which hangs also a hunting horn; the other shows a tripod urn containing flowers flanked by peacock feathers, below which is a nest with three young birds. About 1785; probably by Réveillon. Illustrated, p. 131.
108. 1931-45-85. Basket of flowers; detail of a wall-paper designed by Jean-Baptiste Huet (1745-1811); printed by Réveillon. About 1785. The complete design, of which this is a detail, is illustrated: Clouzot and Follot, p. 59.
109. 1931-45-41. Repeating design of floral arabesques and scrolls, with pink and white roses, and fuchsias in a vase. 1780-1790; probably by Réveillon.
110. 1931-45-5. "Les deux pigeons;" large basket of flowers with dove flying from its midst; another dove above, to right. Along each margin, slender shaft with occasional foliation, intercepted by a small urn of flowers. About 1785; made by Réveillon. Design illustrated: Clouzot and Follot, p. 53. Similar design, in reverse, illustrated: Oman, *Catalogue of Wall-paper*, London, 1929, pl. XI (a).
111. 1931-45-35. Figure of a putto blowing two horns; detail of a wall-paper. 1785-1789; probably by Réveillon.
112. 1928-2-92. Panel, perhaps for a screen; girl and boy on grassy slope, with conventional landscape background. 1785-1789; probably by Réveillon.
113. 1931-45-12. Repeating pattern developed on a vertical axis; a medallion, flanked by female



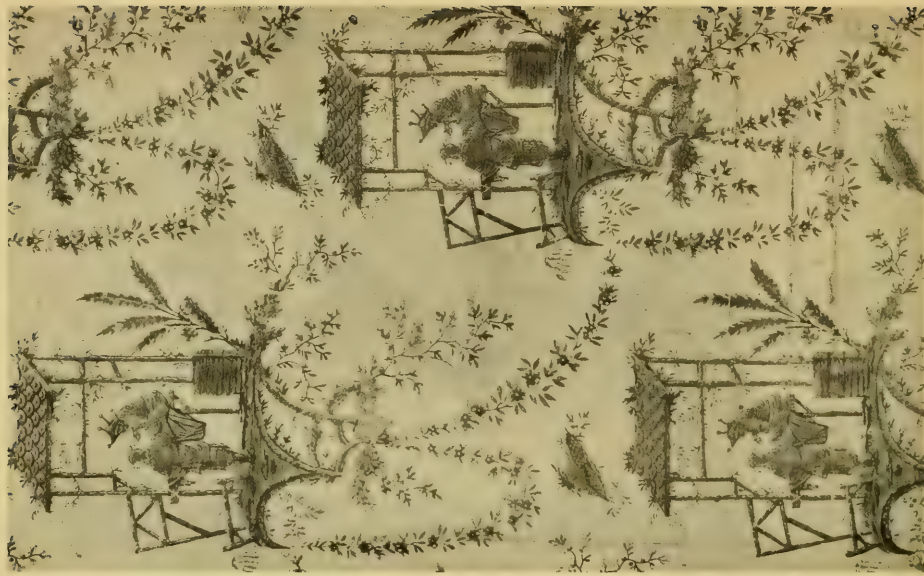
Cat. no. 86

Scale, 2:13

1931-45-11

ALMONTE

178



Cat. no. 97

Scale, 1:7

1928-2-99

ALMONTE

172



Cat. no. 106

Scale, 1:9

1931-45-28

ALMONTER 123



Cat. no. 107

Scale, 1:10

1931-45-6

ALMONTE 173



Cat. no. 184

Scale, 1:10

1931-45-27

ALMONTE 122



Cat. no. 182

Scale, 1:13

1931-45-37

ALMONTE 140

- gaines*, surmounted by a bouquet of flowers with birds and butterflies; below medallion a tripod from which grow sprays of flowers and foliage. 1785-1790; probably by Réveillon.
114. 1925-2-331. Portion of paper designed by Etienne de Lavallée-Poussin (1722-1803); fountain from which confronted reindeer drink; at top, arch with radiating fluting, from which hang two harps. About 1788; made by Réveillon. Illustrated: Gusman, *Panneaux décoratifs*, pl. 5, 6.
115. 1925-2-332. Panel of paper designed by Jean-Baptiste Fay; at bottom, two griffons on a base with drapery, below a vase of flowers with birds on the handles. In centre, diamond-shaped medallion with classical figures on black background, framed with laurel bands and foliage garlands of roses and scrolls of foliage. About 1788; made by Réveillon. Illustrated: Gusman, pl. 13, 14.
116. 1928-2-61. In centre, seated putto with caduceus and torch, surrounded by a border of interlaced pink and green braiding on a green field. About 1785.
117. 1928-2-64. Paper imitating moiré silk, with small bunches of flowers in drop repeat. About 1785.
118. 1928-2-93. Drop-repeating design of tulips and roses, tied with ribbon, alternating with horizontally placed spray of apple blossoms; field stippled with diagonal rows of white dots. About 1785.
119. 1928-2-96. Design simulating a brocaded silk, with stripes of parallel white bars, of white dots and of pink lozenge forms between chevron band; alternating with these small stripes, a broad strip of blue, sown in two rows with floral and foliate whorls. About 1785.
120. 1931-45-9. Alternating motifs: peacock perched on edge of fountain basin, surrounded by flower garlands, sprays and drapery; and basket of flowers held by twisted ribbon and bow, with long trailing flower garlands. About 1785.
121. 1931-45-16. Basketwork pattern in grisaille. About 1785.
122. 1931-45-21. Tangent serpentine stripes enclosing irregular ellipses set with pansies. About 1785.
123. 1931-45-83. Panel for overdoor or fire-board; young man with fish on a line, and young woman, against a landscape background. About 1785. Illustrated, p. 120.
Given by the Misses Hewitt
124. 1925-1-23. Alternating motifs; large shallow bowl, with three feet and link handles, filled with flowers; scene of woman under an arched lattice playing with a cupid. Framework of ribbon festoons, garlands and scrolls. 1785-1790.
Given by the Council
125. 1931-45-17. Panel for overdoor or fireboard; panoply of armor: shield, helmet, sword and axe, and crossed branches of laurel and oak. About 1785; probably made by Arthur and Grenard.
126. 1931-45-18. Panel for a screen; putto feeding a chicken, under two trees. 1785-1790. probably made by Arthur and Grenard.
127. 1931-45-77. Panel for a dado. Urn in centre, containing foliage, flanked by griffons and foliage scrolls; at either end, a pilaster. About 1790.
128. 1928-2-97. Drop-repeating design; bowl of flowers above a medallion enclosing a suckling sheep with lamb, surrounded by a wreath, and below a *brûle-parfum* flanked by two birds taking strawberries from compotes. Above the latter motif is the fourth motif of the design, of confronted putti dancing on a baldachino from which hang two swags. About 1791; probably made by Jacquemart and Bénard.
Given by the Misses Hewitt
129. 1925-1-370. Portion of a Revolutionary wall-paper. An oak wreath, on a dark blue field, surrounds a circular medallion with grey frame containing seated female figure; she leans upon a staff surmounted by a liberty cap, and holds in her right hand a small figure of Victory proffering a wreath. Around part of the circumference of the medallion is the motto: *UNITÉ*



Cat. no. 180

Scale, 1:7

1931-45-84

ALMONTI 144

INDIVISIBILITÉ DE LA RÉPUBLIQUE. 1792-1793; probably made by Jacquemart and Bénard. Illustrated, p. 124.

Given by the Council

130. 1931-45-26. Serpentine sprays of lilac and other flowers. 1790-1800.

131. 1931-45-31. Lozenge-shaped framework composed of blue lines running between solid lozenges, and flanked by foliage swags. Enclosed by this framework are alternating rose and tulip sprays. 1795-1800.

Given by the Misses Hewitt

132. 1925-1-25. Repeating medallion in brick red and darker red, of figure of gardener standing on ground strip amid flowers, flower pots and garden tools, enclosed in draped flouncing of leaf forms edged with lace. 1795-1800. Illustrated, p. 126.

Given by the Council

133. 1928-2-62. Diagonally placed rows of elliptical bosses in simulated relief, with white outlines on one side and black on the other. 1795-1800.

134. 1931-45-19. Diagonally running lattice design overlaid with alternating square and oblong octagons; the square octagons enclose a chair, alternating with an ewer with mug; the oblong octagons enclose rose sprays. 1795-1800. Paper of same design illustrated: McClelland, *Historic Wall-papers*, p. 32.

135. 1931-45-24. Octagonal shapes, formed with triple white lines, enclosing dark blue laurel wreaths with orange star at centre. 1795-1800. From the "Hôtel de Fersen," 19 rue Matignon, Paris.

Given by the Misses Hewitt

136. 1900-5-3. Repeating design of floral arabesques, composed of carnations and roses, and foliate scrolls; alternating with these, a female figure standing between two tripods. 1790-1797. From a house in Cazenovia, New York; said to have been hung in 1797.

Given by Mrs. Charles S. Fairchild

NINETEENTH CENTURY

Borders and Friezes

137. 1928-2-57. Border; alternating motifs of spray of roses and leaf with berries. 1795-1805. Illustrated: *Chronicle of the Museum for the Arts of Decoration of Cooper Union*, v. 1, no. 3, p. 96.

138. 1928-2-56. Border; design of palmette and leaf scrolls alternately set between S-scrolls. 1795-1805. Illustrated: *Chronicle*, v. 1, no. 3, p. 96.

139. 1928-2-55. Border; repeating design of medallions enclosed by simple leaf forms, containing floral spray. 1795-1805. Illustrated: *Chronicle*, v. 1, no. 3, p. 96.

140. 1928-2-51. Border; repeating design of foliage serpentine with recurring hydrangea blossoms. About 1800. Illustrated: *Chronicle*, v. 1, no. 3, p. 96.

141. 1928-2-53. Border; repeating design of floral spray. 1800-1805. Illustrated, *Chronicle*, v. 1, no. 3, p. 96.

142. 1931-45-102. Portion of a roll of brilliant green paper, with no decoration. 1800-1810.

143. 1931-45-109. Diagonal rows of flower forms, on corn-colored ground. 1800-1810.

Given by the Misses Hewitt

144. 1907-2-27. Border; yellow field, with design in black showing alternating vases and musical instruments enclosed in rectangular framework formed by conventional leaf motif. 1800-1815.

Given by Cowtan and Sons, Ltd.

145. 1928-2-54. Border; eight units of a floral design suggestive of Indian embroidery. About 1805. Illustrated, *Chronicle*, v. 1, no. 3, p. 96.

Given by the Misses Hewitt

146. 1925-1-371. Frieze; simulated architectural mouldings, and figures of two putti in a wheat field. To right and left, portions of a vertically placed quiver from which droop ears of wheat. 1805-1815.

Given by the Council

147. 1931-45-66. Border; leaf motif across top; below, peonies and leaves. About 1810.



Cat. no. 201, detail

Scale, 1:5

1936-10-8

ALMONTE 177

148. 1928-2-68. Frieze; simulated leaf-and-tongue mouldings above lotus rosettes and budding lotus shoots, with separately printed and applied cable and cyma reversa mouldings below. 1810-1820.

149. 1928-2-69. Frieze; festoon of drapery with embroidered border above a simulated cyma reversa moulding with acanthus leaves and palmettes. 1810-1820.

150. 1931-45-49. Frieze; pink drapery, with pearls, and lace-trimmed edge. 1810-1820.

151. 1931-45-98. Grey stripe with lozenge figure, alternating with dotted white band set with occasional plant forms; across bottom, over-printed palmette band in flock. 1810-1825.

Given by the Misses Hewitt

152. 1907-5-23. Border; confronted sphinxes, with urn in centre and candelabrum at each end. About 1815.

153. 1907-5-24. Border; rosettes and foliage scrolls, with bead-and-reel across top, and bead-and-reel and leaf across bottom. About 1815.

154. 1907-5-25. Border; foliage scrolls with swan in centre. About 1815.

155. 1907-5-26. Border; military trophies. About 1815.

Given by Cowtan and Sons, Ltd.

156. 1931-45-53. Frieze. Upon the centre of a simulated scroll of paper, partly unrolled, is an artisan cupid in brown; at either end, a quiver with arrows. Above and below, simulated architectural mouldings. About 1815.

157. 1931-45-79. Frieze; urn flanked by classical figures with lyres; at either end, a torch. About 1815.

158. 1931-45-36. Simulated architectural frieze ornamented by a motif showing a woman attended by putti, and a basket of flowers with green leaves. 1815-1820.

159. 1931-45-104. Border; band of roses, tulips and morning glories in naturalistic colors against field of dark red flock. 1815-1830.

Given by the Misses Hewitt

160. 1931-15-7. Border; interlacing lines forming ellipses along bottom edge; above, three

symmetrical groups of leaves on striped ground. About 1820.

Given by Miss Eliza Akerley Richardson

161. 1928-2-52. Border; simulated leaf moulding above wavy band of foliage and flowers. About 1820. Illustrated: *Chronicle*, v. 1, no. 3, p. 96.

162. 1931-45-68. Border; across top and bottom, twisted ribbon motif in yellow, flanking intertwined chains of laurel foliage and flowers, on red flock field. About 1820.

163. 1931-45-69. Border; foliage motifs in yellow, overlaid by acanthus motifs in red-orange, on blue field. About 1820.

164. 1931-45-75. Frieze; swags of roses, with tassels, festoons of drapery and of net. About 1820. Piece of same design illustrated: Clouzot and Follet, p. 197.

165. 1931-45-93. Border; scalloped, following contours of drapery festoons. 1820-1830.

166. 1931-45-95. Border; morning glories in naturalistic colors with leaves and edging in flock. 1830-1830. Stamped on reverse with oval device of maker: T L Cie. Similar in design with 1931-45-96.

167. 1931-45-96. Border; morning glories in naturalistic colors, with leaves and edging in flock. 1820-1830. Similar in design with 1931-45-95.

Given by the Misses Hewitt

168. 1934-13-2. Border; serpentine streamers of flowers and foliage between rocaille flock edgings. About 1860. From the Peter Adriance House at Hopewell, Dutchess County, New York.

Given by Mrs. Herbert C. Pell

Roll Papers

169. 1925-1-26. Portion of a roll of paper; design repeating along a vertical axis, composed of foliate and floral sprays and scrolls, with bunches of grapes and confronted bluebirds. About 1800.

Given by the Council



Cat. no. 93

Scale, 1:4

ALMONTE 118

1925-1-369

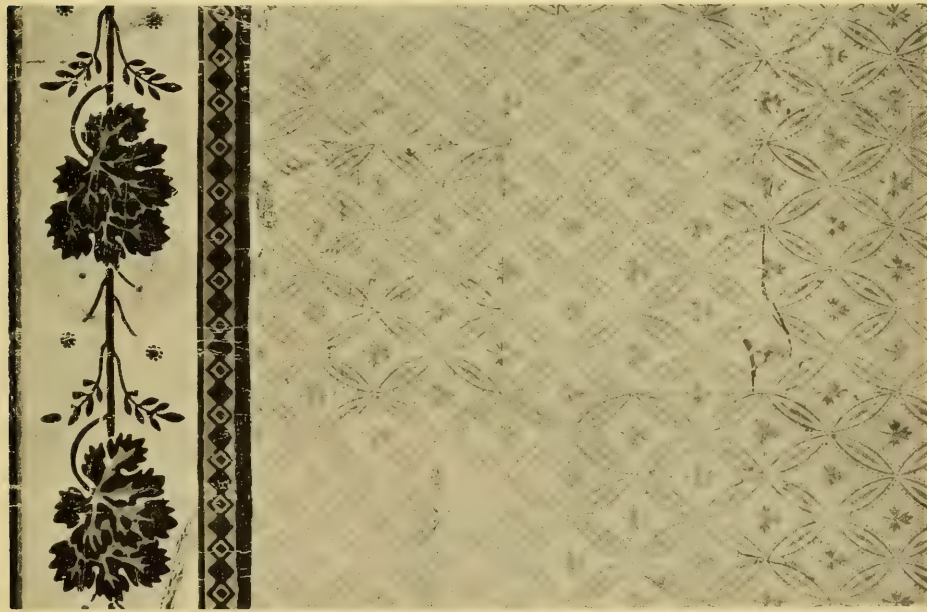


Cat. no. 104

Scale, 1:10

1931-45-8

ALMONTE 138



Cat. no. 174

Scale, 1:4

1931-40: 39

ALMONTE 140

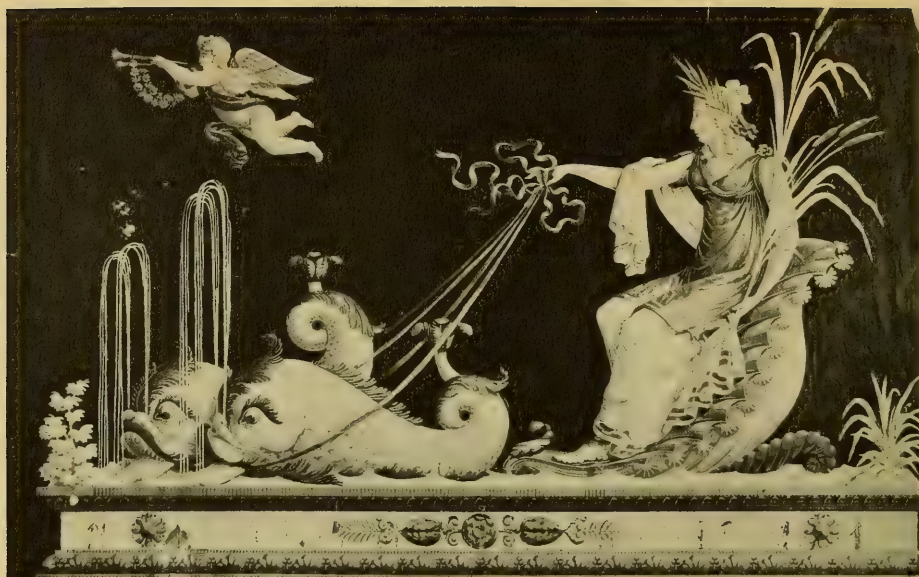


Cat. no. 176

Scale, 1:9

1931-45-573

ALMONTE 171



Cat. no. 183
1931-45-76

ALMONTE 166 Scale, 1:8



Cat. no. 210
1931-45-2

ALMONTE 148 Scale, 1:9

170. 1928-2-59. Simulation of moiré silk; alternating stripes of coral with overprinted black design, and of grey with overprinted green design. About 1800.

171. 1928-2-60. Simulation of moiré silk; stripes of blue and of white stippling on blue, with transverse blobs of white. About 1800.

172. 1928-2-70. Framework of tangent octagons outlined by foliate forms and squares, enclosing hexagons outlined by honeysuckle motif. About 1800.

173. 1928-2-100. Drop-repeating design of lozenges, in alternating files, filled with flower basket, macaws, steeple and floral arabesque. About 1800.

174. 1931-43-39. Intersecting ellipses, with leaf forms along edge. About 1800. From the "Hôtel de Fersen," 19 rue Matignon, Paris. Illustrated, p. 139.

175. 1931-45-22. Serpentine sprays of flowers and foliage. About 1800. Illustrated, p. 128.

176. 1931-45-57a, -57b. Two widths of wall-paper, with one similar and one identical motif. In the bottom half of each, a pink and green rose wreath, enclosing a diagonally set square in which is a lyre; a palmette at each corner, outside the wreath. In the upper half, a Pompeian framework composed of urns, hanging musical instruments and drapery swags, enclosing grisaille figure groups: in (a), a woman with a lyre, attended by a putto; in (b), a woman, attended by a putto, placing a wreath upon a bust of Voltaire. About 1800; perhaps made in Rouen. Illustrated, p. 139.

Given by the Misses Hewitt

177. 1931-40-17. Motif from a wall-paper; horizontal lozenge, outlined in blue and white-reserve stripes, enclosing black field against which is a grey cylix with grey grapes. About 1800.

Given by Miss Eleanor Garnier Hewitt

178. 1918-18-1. Wall-paper and border; paper sown with repeating conventionalized daisies with leaves. Border printed with morning-glory vine, with white and violet flowers, and leaves

in dark green flock. 1800-1810. From the drawing room of the Jumel Mansion, New York; the room is illustrated: William Henry Shelton, *The Jumel Mansion*, Boston, 1916, Houghton Mifflin, fac. p. 196.

Given by Miss Sarah Cooper Hewitt

179. 1931-45-42. Portion of a large-scale geometric pattern; one motif circular, the other diamond-shaped. 1800-1810.

180. 1931-45-84. Axial motif of acanthus below a basket containing fruit and wheat; border of papyrus motif. 1800-1810. Illustrated, p. 134.

181. 1931-45-29. Vertical lozenge pattern of foliage, with floral inserts in each lozenge and floral rosettes at each angle of the lozenges. About 1805.

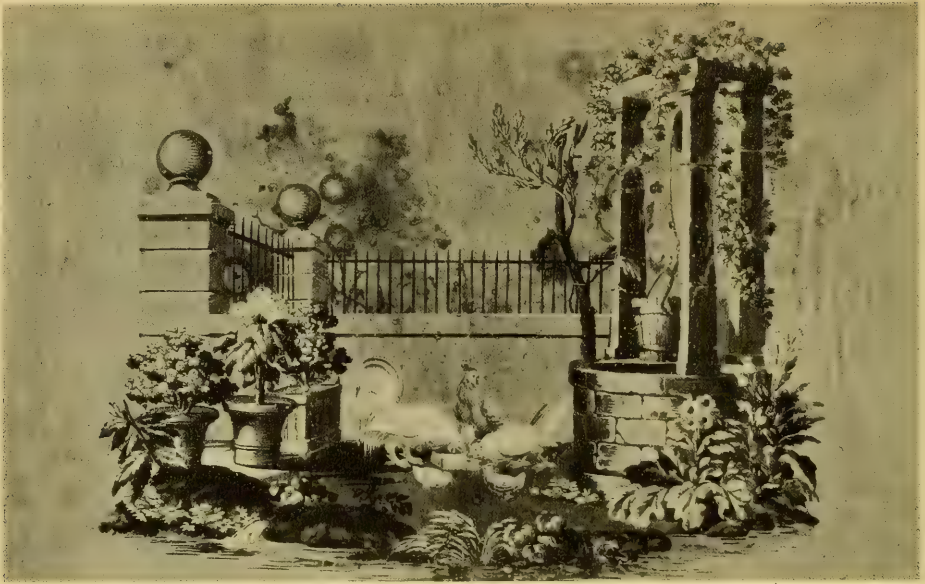
182. 1931-45-37. Green field, sown with crossed lines of darker olive-green; brown border top and bottom, with dark green band of foliage sprinkled with pink flowers. Two figure motifs in centre of paper, with third motif displaying a cat. 1805-1810. Illustrated, p. 132.

183. 1931-45-76. Panel for overdoor or fire-board. A goddess of classical antiquity, holding cat-o'-nine-tails in left hand, seated in shell drawn by two dolphins which spout water. Above, a cupid with a double horn, heralding the approach of the goddess. 1805-1810. Illustrated, p. 140.

184. 1931-45-27. Paper with borders; field covered with dotting, leaving reserve for two motifs along central axis: one of a child offering a rose to a woman seated in a chair beside a table, the other displaying a rabbit crouched on a log. Upper border bears drapery and rose baskets; lower decorated with simulated architectural moulding. About 1810. Illustrated, p. 132.

185. 1931-45-46. Field covered with geometrical figure composed of dots and lines, leaving reserve for pictorial motifs along central axis: doves in a nest, seated woman with flower basket, musical instruments, and repeating doves in nest. About 1810.

186. 1931-45-67. Heart-shaped leaf motif above chain of flowers and foliage. About 1810.



Cat. no. 212
1931-45-81

ALMONTE 1249 Scale, 1:7



Cat. no. 190

1907-15-4

ALMONTE 160 Scale, 1:10

187. 1928-2-114. Panel with borders and cornice; drapery frieze, putto with quiver and lyre, and woman seated before a potted rose tree. About 1810.
188. 1928-2-110. Alternating fleurons and squares against a background of foliage arabesques. 1810-1820.
Given by the Misses Hewitt
189. 1931-40-18. Two figures of Bacchantes, standing side by side, each holding a cup and supported by a tree-trunk. 1810-1820.
Given by Miss Eleanor Garnier Hewitt
190. 1907-15-4. Fireboard covered with pictorial paper depicting soldiers attending to a dog wounded on a battlefield; floral borders, 1810-1820. From Ringwood Manor. Illustrated, p. 142.
Given by Mrs. Abram S. Hewitt
191. 1925-1-365. Top portion of a panel of paper, with segmental arches of varying span, capped with band of acanthus leaves alternating with lotus blossoms. About 1815.
Given by the Council
192. 1931-45-54. Wall-paper imitating brocade; framework of scrolled ribbon, enclosing bouquet of flowers in red flock against glossy red ground. 1815-1825.
193. 1931-45-55. Floral medallions surrounded by foliate scrolls; at top and bottom, border with foliate scrolls enclosing floral clusters. 1815-1825.
194. 1931-45-32. Motif from a wall-paper, Venus admonishing Cupid, with a granary in the background. About 1820.
195. 1931-45-33. Motif from a wall-paper; kneeling female figure before a cage formed by trellis-work, in which a cupid is imprisoned. About 1820.
196. 1931-45-34. Motif from a wall-paper; putto running toward the left, against a background of greenery. About 1820.
197. 1931-45-40. Dado panel, with simulated architectural mouldings and, in centre, figure of a woman and a child, against background of shrubbery. About 1820.
198. 1931-45-44. Motif from a wall-paper; milkmaid and cow. About 1820.
199. 1931-45-45. Motif from a wall-paper; two putti at an altar, with torch and basket of flowers. About 1820.
200. 1931-45-60. Alternating acanthus rosettes and wreaths joined by acanthus scrolls and palmette motifs, in red flock on yellow field.
Given by the Misses Hewitt
201. 1936-10-1 to -8. Eight strips of scenic paper, *Vues d'Italie*, printed about 1820 by Joseph Dufour after design by Vernet. Illustrated, p. 136.
Given by Erskine Hewitt
202. 1931-45-106. Conventionalized pattern of full-blown flowers and scrolling leaves. 1820-1830.
203. 1931-45-107. Foliate scrolls on slightly glazed ground. 1820-1830.
204. 1931-45-103. Simulation of textile, with design composed of palmettes, vines and scrolls. 1820-1835. Stamped on reverse with oval device of maker: T L Cie.
205. 1928-2-72. Staggered repeat of large whorls of foliage with pink leaf form at centre. About 1825.
206. 1928-2-94. Colonnade in blue, with rosette banding and composite capital in yellow. About 1825.
Given by the Misses Hewitt
207. 1934-13-3. Scattered sprays of foliage, with flowers and berries. About 1825. From the Peter Adriaens House at Hopewell, Dutchess County, New York.
Given by Mrs. Herbert C. Pell
208. 1928-2-113. Panel from a series devoted to the Muses; elaborate lozenge-shaped framework, with circular medallion enclosing head, below which appears the name, "THALIE." About 1825; made by Jacques-Christophe-Xavier-Mader. Illustrated: Clouzot and Follot, p. 204.
209. 1931-45-1, -3. Two panels, for overdoors or fireboards, derived from design of Gobelin



Cat. no. 218

Scale, 1:8

1915-14-1

ALMONTE 165

tapestries woven after compositions by Jean-François de Troy (1680-1752): *La Toilette d'Esther*¹ and *Le Couronnement d'Esther*². About 1825.

210. 1931-45-2. Overdoor or fireboard panel derived from painting: *Le Grand Seigneur donnant un concert à sa maîtresse*, by Charles-André Van Loo (1705-1766), now in the Wallace Collection (no. 451)³, London. About 1825. Illustrated, p. 140.

211. 1931-45-45. Portion of an overdoor panel or frieze, showing the lower portion of a lyre. 1825-1830. The complete design is illustrated. McClelland, p. 229.

212. 1931-45-81. Panel for an overdoor or fireboard; scene showing domestic fowl in a barnyard, with a well-head. 1825-1830. Illustrated, p. 142.

213. 1931-45-82. Panel for an overdoor or fireboard; still life with rooster, vase of roses, loaf of bread, cheese, salt, wine bottle and bunch of turnips. 1825-1830. Illustrated, cover.

214. 1931-45-73. Panel for a fireboard, depicting the cortile of an Italian house, with an organ-grinder and a monkey. 1825-1830.

215. 1931-45-51. Simulation of sculpture, displaying draped female figure, standing on a square plinth with guilloche decoration. About 1830.

216. 1931-45-53. Simulation of sculpture, displaying draped male figure, standing on a square plinth with guilloche decoration. About 1830.

217. 1931-45-87. Portion of a paper with three figures in Turkish costume. About 1830.

Given by the Misses Hewitt

¹Illustrated: Maurice Fenaille. *Etat général des tapisseries de la Manufacture des Gobelins depuis son origine jusqu'à nos jours, 1600-1900*; Paris, Imprimerie Nationale, 1907, v. 4, fac. p. 4. The painting by de Troy is now in the Louvre.

²Illustrated: Fenaille, fac. p. 8. The Cooper Union wall-paper is copied in reverse. The painting by de Troy is now in the Musée des Arts Décoratifs, Paris.

³Illustrated: *The Wallace Collection. Catalogue; pictures and drawings*; London, His Majesty's Stationery Office, 1913, p. 130.

218. 1915-14-1. Panel for a fireboard, depicting Christ and the Woman of Samaria at the Well, with landscape background. About 1830. Illustrated, p. 144.

Given by Mrs. J. Woodward Haven

219. 1931-45-80. Overdoor panel or frieze executed with woodblock printing and painting in distemper. Grisaille arcade and portico, with figures in seventeenth-century costume; sky painted. 1840-1845. Illustrated, p. 150.

220. 1931-2-101. Drop-repeating design of cartouches enclosing, alternately, figure of a woman on a swing and figure of a man with a pole-axe; the cartouches are enclosed with scrolls and surrounded by festoons of beading and drapery, reminiscent of the style of Bérain. About 1840.

221. 1931-45-14. Bright scrollwork frame entwined by floral festoons, enclosing grisaille scenes after François Boucher; one derived from his picture, *Le Départ du courrier*, and the other from *L'Arrivée du courrier*. 1840-1850.

Given by the Misses Hewitt

222. 1915-29-1. Hawking party on horse, with castle in background; framework of foliage. About 1845. Said to be from an old manor house near Chester, England; illustrated, Kate Sanborn, *Old Time Wall Papers*, pl. XI.

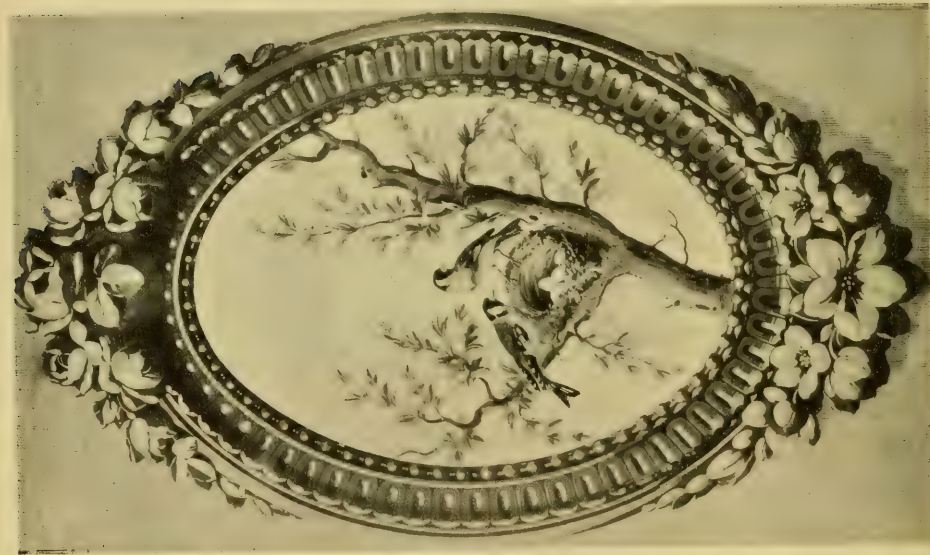
Given by Robert Talmadge

223. 1938-8-1. Panel showing portico and water grasses, framed with stalks and accompanied by floral sprays. 1845-1855. Illustrated, p. 147.

Given by Miss Mary S. M. Gibson

224. 1931-45-70, -71, -72, -73. Four wall-papers printed from woodblocks in distemper, stamped in relief with gold, and further embellished with applied chromolithographed medallions. Field sown with scattered foliate and floral motifs; medallions, enclosed in elaborate framework, depict landscapes and figures. 1850-1860. Illustrated, p. 148.

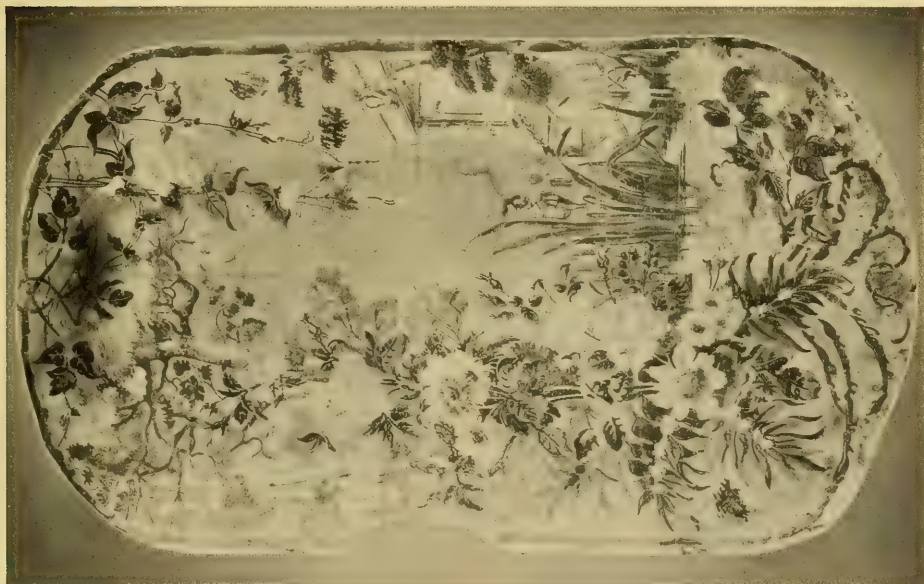
225. 1931-45-74. Wall-paper printed from woodblocks, stamped in relief with gold, and painted with distemper. Scattered conventional motifs



Cat. no. 230
1931-45-62
ALMONTÉ 162
Scale, 1:7



Cat. no. 229
1931-45-59
ALMONTÉ 156
Scale, 1:11

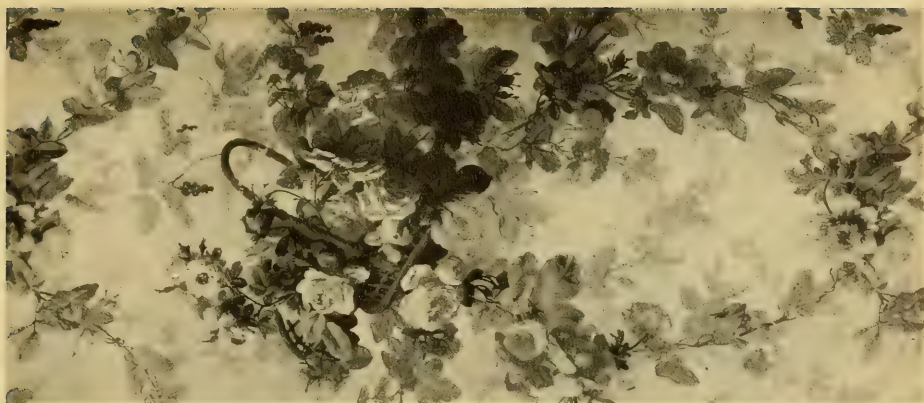


Cat. no. 223

Scale, 1:10

1938-8-1

ALMONTÉ 158



Cat. no. 234

Scale, 1:13

1909-23-1

ALMONTÉ 186



Cat. no. 224

1931-45-71

Scale, 1:7

ALMONTE 181

with two large designs of framework, on central axis, enclosing oval medallions with painted landscapes. About 1850.

226. 1928-2-91. Representation of the Vendôme Column, surmounted by a figure of Napoleon dressed in a long coat (the statue by Charles-Marie-Emile Seurre, 1798-1858, erected 1833, removed 1863). About 1855.

227. 1928-2-102. Imitation of chintz, with Chinese figures. About 1855.

228. 1928-2-111. Verdure paper with slender branches of trees, bird's nest containing two eggs, and two birds perched on branches. About 1855.

229. 1931-45-59. Diagonally repeating design of four elements, in a framework of foliage: horsemen, with castle in background; drinkers; hunters; herdsman, with sheep and cows. 1850-1860. Illustrated, p. 146.

230. 1931-45-61, -62, -63, -64. Four panels of paper, printed from woodblocks and painted in distemper. Printed with simulation of grained wood, set with elaborately carved oval frame enclosing painted pictures: -61, macaws in a setting of tropical foliage; -62, branch of a tree with two songbirds and a nest containing eggs; -63, foliage and mocking bird; -64, trees and two deer. 1850-1860. Illustrated, p. 146.

231. 1931-45-112. Portion of a roll of wall-paper, machine-printed in oil color with simulated wood graining. 1850-1860.

232. 1931-45-127. Portion of a panel of wall-paper, with highly colored flowers in grisaille rococo framework. 1850-1860.

233. 1931-45-65. Two large circular medallions in grisaille, with wreath of roses and periwinkles in natural colors. About 1860.

Given by the Misses Hewitt

234. 1909-23-1. Repeating design of a framework of diagonally placed chains of roses and foliage, with tilted basket of roses at centre. Printed by Desfossé and Karth in color scheme furnished by Jean-Louis-Ernest Meissonier (1813-1891); 182 woodblocks used in the printing. Paris, 1860. Illustrated, p. 147.

Given by Wolf and Carillo

235. 1928-2-73. Architectural framework enclosing square and rectangular panels depicting horses and men; the upper and lower panels derived from *The Horse Fair*, by Rosa Bonheur (1822-1899). About 1860. Illustrated, p. 152.

UNITED STATES NINETEENTH CENTURY

Bandboxes

236. 1931-45-88. Wall-paper; portion of bandbox. Vertical rectangle in blue, black and green, on neutral yellow field. An eagle with outstretched wings, perched upon an urn decked with flowers, holds an olive branch in his beak; 1800-1810. Illustrated, p. 116.

237. 1913-17-9a, -9b. Bandbox with cover. Blue field. Man in costume of the Napoleonic period being challenged by a soldier with a musket; dull pink and olive, with white decoration. 1820-1830. Box lined with a newspaper dated 1831.

238. 1913-17-10a, -10b. Bandbox with cover. Decorative design of parrots and palm trees. Red and green, buff field. About 1820.

Given by the Misses Hewitt

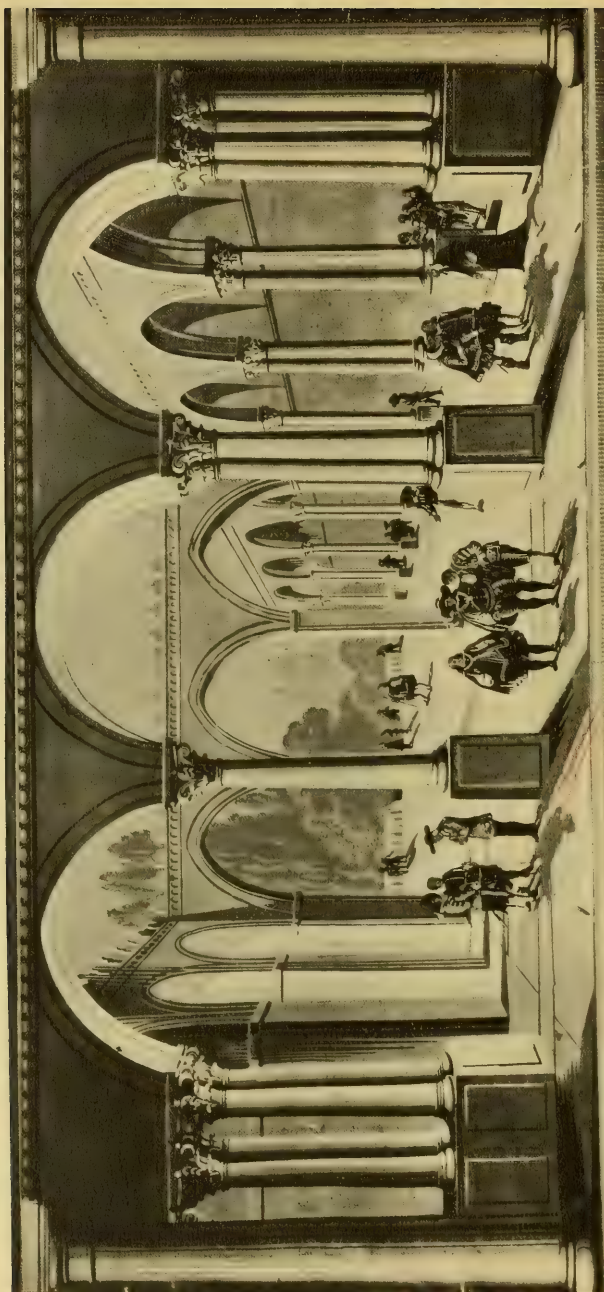
239. 1913-45-10a, -10b. Bandbox with cover. Blue field. Red eagle, standing on red chest from which extend olive and laurel branches, right and left, bears in his beak a banderole inscribed: PUTNAM AND ROFF, PAPER HANGING & BAND BOX MANUFACTURERS; chest is inscribed: HARTFORD CON. 1823-1824¹. Illustrated, p. 124.

Given by Mrs. Frederick F. Thompson

240. 1913-17-15a, -15b. Bandbox with cover. Railway carriage; coach drawn by horses; background of houses. Red and green on yellow field. About 1830. Compare with bandbox covered with paper of same design, illustrated: Sanborn, *Old Time Wall Papers*, p. 20.

Given by the Misses Hewitt

¹Formation of partnership announced in the *Connecticut Courant*, Hartford, December 2, 1823. Dissolution of partnership, on April 17, 1824, announced in the *Connecticut Courant*, April 20, 1824. Information communicated by the Works Progress Administration for Connecticut, Index of American Design.



Cat. no. 219

1931-145-80

Scale, 2:13

ARMONTE 147

241. 1913-9-1a, -1b. Bandbox with cover. Red, green, white and brown on a yellow field. On sides of box, squirrels and trees. On top of box, houses with trees and a border of flowers. About 1830.

242. 1913-9-4a, -4b. Bandbox with cover. In the shape of a top hat; covered with striped paper in white, grey and red, with portions of foliage stripes. About 1830. Illustrated: *Chronicle*, v. I, no. 3, p. 96.

Given by Alexander W. Drake

243. 1913-12-2a, -2b. Bandbox with cover. Hunters with dogs, pink and white, with trees in brown; on a yellow field. On cover, hunters at lunch. About 1830.

244. 1913-12-3a, -3b. Bandbox with cover. Woman in Roman chariot drawn by two horses. White, pink and brown on shaded field of buff and blue. About 1830.

245. 1913-12-4a, -4b. Bandbox with cover. View of Capitol at Washington, with other buildings; figures in foreground. Olive, pink and white on yellow field. About 1830.

246. 1913-12-7a, -7b. Bandbox with cover. Blue field, with printing in brown, green, pink and white. Tempetto with setting of trees, and one figure. Cover has castle on top of a mountain rising beyond a lake. About 1830.

Given by Mrs. James O. Green

247. 1913-14-12a, -12b. Bandbox with cover. Blue field. Red house, surrounded by rail fence and poplar trees in red and white. About 1830.

Given by Mrs. Frederick F. Thompson

248. 1913-17-8a, -8b. Bandbox with cover. Blue field. Woman in chariot drawn by two griffons, pink and red. Trees olive and dark green. About 1830.

249. 1913-17-11a, -11b. Bandbox with cover. Blue field, red and white trees, with figures grouped about a wagon. About 1830.

250. 1913-17-12a, -12b. Bandbox with cover. Yellow field, with macaws in blue, brown and white and branches of the same colors. 1825-1830. Cover lined with newspaper of 1826. Manuscript note inside: *Miss Garnet, Oring*.

251. 1913-17-16a, -16b. Bandbox with cover. Fanciful scene of rhinoceros with hunters on foot and on horseback, with background of mountains. Cover has view, with legend: DEAF AND DUMB ASYLUM. About 1830. Manuscript note inside cover: *Rosanna Carmany 1836*.

252. 1913-17-17a, -17b. Bandbox with cover. Oriental figure with camel, against a background with ruined temples. Dull pink, red and olive on yellow field. About 1830.

253. 1913-17-18a, -18b. Bandbox with cover. Red and green on yellow ground. Windmill and railroad, three loaded cars drawn by a horse, on side. Top has houses and trees, with a border of flowers. About 1830.

254. 1913-17-19a, -19b. Bandbox with cover. Farm scene with poultry. Pink, olive and white on green field. On top, castle on mountain rising beyond a lake. About 1830.

255. 1913-17-20a, -20b. Bandbox with cover. Stag-hunt on sides; on top, dog chasing ducks. Pink, brown and white on buff ground. About 1830.

256. 1913-17-21a, -21b. Bandbox with cover. Hunting scene with men, horses and dogs, on sides. On cover, terrace overlooking a river, on which is a steamboat. Dark green, yellow and white on dark blue field. About 1830.

257. 1913-17-24a, -24b. Bandbox with cover. Landscape with trees, houses and figure of a man. Dark green, red and pink on green field. Cover with first capitol at Albany. About 1830.

258. 1913-17-26a, -26b. Bandbox with cover. Conventional design of flowers and drapery festoons in pink, olive and white on yellow field. 1830.

Given by the Misses Hewitt

259. 1913-45-6a, -6b. Bandbox with cover. Blue field, pink brick buildings: the first capitol at Albany. About 1830. Manuscript notation inscribed inside cover: *Daniel Morrell, Newtown, Long Island*.

260. 1913-45-11a, -11b. Bandbox with cover. Marine view; ships and lighthouse, in pink, white and brown. Legend: SANDY-HOOK. Cover,



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Scale, 1:6

1928-2-73

ALMONTE 161

which does not belong to box, has cow and ruins. About 1830.

261. 1913-45-13a, -13b. Bandbox with cover. Small box. Blue field, with hunters, horses and dogs in white, black, gray and brown. About 1830. Name inside cover: *Susan Osborn*; on bottom, *C.D. 660, Bridgeport, C.* Two express labels on outside of cover.

Given by Mrs. Frederick F. Thompson

262. 1917-36-6a, -6b. Bandbox with cover. Yellow field, printed in pink, white and olive. On box, floral scrolls. On top, sailing vessel on ocean, with legend: *SUCCESS TO OUR COMMERCE AND MANUFACTURERS.*

263. 1918-19-1a, -1b. Bandbox with cover. Blue field, red dogs chasing red deer through forest. About 1830. Label on cover: *Dr. John T. Compton, . . . , Ohio.*

264. 1918-19-2a, -2b. Bandbox with cover. Yellow field, printed in pink, white and green. Landscape with ruins, cows grazing in foreground. Cover has flowers; roses and others. About 1830.

265. 1918-19-5a, -5b. Bandbox with cover. Blue field, with houses in pink with black and white, and trees in dark green and brown. Cover has three figures in Turkish costume, with drapery. About 1830.

266. 1918-19-9a, -9b. Bandbox with cover. Blue field, printed in pink, white, green and brown. On box, shepherd with cows and sheep; on cover, three figures in Turkish costume, in framework of drapery. About 1830.

267. 1918-19-10. Bandbox with cover. Blue field, with trees; horse and rider on sides, and dog and stag on cover. About 1830.

268. 1918-19-11. Bandbox with cover. Side decorated with ducks on water, with trees and buildings on shore. Top decorated with house and mill. About 1830.

269. 1918-19-12. Bandbox with cover. Blue field, with printing in black, brown, red and white. On sides, canal scene with locks, boats and figures. On top, conventional arrangement of flowers and scrolls. About 1830. Lettering on side: *GRAND CANAL.*

270. 1917-36-7a, -7b. Bandbox with cover. Yellow field, printed in pink, red and white. Houses, one of which is burning; firemen and apparatus in foreground. About 1830. Label inside cover, *H. Barnes & c., Philadelphia.*¹ Compare with bandbox covered with paper of same design, illustrated: Sanborn, *Old Time Wall Papers*, p. 58.

Given by the Misses Hewitt

271. 1913-12-1a, -1b. Bandbox with cover. Ruffed grouse, in pink, red and white on hilly ground with trees. Blue field. 1830-1840. Box has maker's label: *H. Barnes, 33 Jones' Alley, Philadelphia.* Manuscript name inside cover: *Susanne Pierson.*

Given by Mrs. James O. Green

272. 1913-12-5a, -5b. Bandbox with cover. Yellow field, with ground design of foliage scrolls in white; medallion scene, repeated, of two figures in a boat, with trees. About 1835. Label inside cover: *H. Barnes' Band-Box Manufactory, 33 Jones' Alley, Philadelphia . . .*

273. 1913-45-14a, -14b. Bandbox with cover. Blue field; medallion of woman driving a chariot, green and white, with small amount of pink; enframed in white conventional foliage scrolls. About 1835.

Given by Mrs. Frederick F. Thompson

274. 1913-9-2a, -2b. Bandbox with cover. Blue field, printed in pink, white, brown and green with repeating design of peacock with flowers, foliage and grapes. About 1840.

275. 1913-9-3a, -3b. Bandbox with cover. Blue field, printed in white, green and brown. On box, baskets of flowers and fruit, and groups of figures. On cover, portion of picture of Clayton's ascent, and portion of picture of a boat attacked by a sea serpent. About 1840. Design illustrated: Julia D. Sophronia Snow, *The "Clayton's Ascent" bandbox*; in *Antiques*. v. XIV, no. 3, September 1928, p. 240.

Given by Alexander W. Drake

¹Henry Barnes, bandbox maker, listed in Philadelphia directories from 1829 to 1844; from 1831 to 1844, his address is given as 33 Jones's Alley.

276. 1913-12-8a, -8b. Bandbox with cover. Blue field. Medallion scene of a woman on horse talking with a man on foot, within a framework of twisted foliage. Pink, green and white field. About 1840. Lined with newspaper.

277. 1913-12-9a, -9b. Bandbox with cover. Box has yellow field, with brown, blue and green printing, representing a canal in a landscape. Top does not belong with box; printed in browns, with a tempietto. About 1840.

Given by Mrs. James O. Green

278. 1913-45-7a, -7b. Bandbox with cover. Field of blue, with scene in pink, yellow and dark green, showing log cabin, two men and a dog and, in the background, a river with a steamboat named *Ohio*. Cover shows a lake, on which is a sailboat, with mountainous background. About 1840.

279. 1913-45-8a, -8b. Bandbox with cover. Sides and top both covered with paper showing landscape with river, castles, bridge and palm trees. Blue field, with red, green and white. About 1840.

Given by Mrs. Frederick F. Thompson

280. 1917-36-8a, -8b. Bandbox with cover. Blue field, printed in pink, green and brown. Framework of white interlaces, enclosing medallions: one, of women watching clowns; one, of a basket of fruit. About 1840. Lined with newspapers of 1839.

281. 1918-19-3a, -3b. Bandbox with cover. Soldiers in costume of Napoleon's time, in pink and green, on yellow field, enframed in white drapery motif with tassels. About 1840. Lined with newspaper of 1833. Label inside cover: *Hannah Davis, Jaffrey*. Bottom missing.

282. 1918-19-4a, -4b. Bandbox with cover. Blue field. Greyhound chasing rabbit, in pink and white, against row of trees, in brown, green and white. About 1840.

283. 1913-17-25a, -25b. Bandbox with cover. Covered with wall-paper of a blue field, with diagonal framework of scrolls in white enclosing squares decorated with roses in pink, white and green. 1840-1845. On bottom of box and inside

cover, newspapers of 1843. Labelled inside cover: "... *Band-Boxes ... Hannah Davis, East Jaffrey, N.H.*"

Given by the Misses Hewitt

284. 1913-45-9a, -9b. Bandbox with cover. Blue field; in pink and white, figure of general on horse; tents in background; ground in brown. Legend: GENL. TAYLOR OLD ROUGH AND READY, around top. 1845-1850.

285. 1913-45-15a, -15b. Bandbox with cover. Blue field. On box, man and woman in costume of about 1835, confronted by two men in Hindu costume; brown, pink and white. Cover in same color, has two buildings with framework of daisies. About 1845.

Given by Mrs. Frederick F. Thompson

286. 1918-19-7a, -7b. Bandbox with cover. Yellow field, printed in green, pink and white with Castle Garden and the surrounding park, with figures in foreground. Legend above building: CASTLE GARDEN. About 1845.

287. 1913-17-13a, -13b. Bandbox with cover. Paper with repeating scenes of Gallipoli and Istanbul, showing shipping, soldiers and architecture. Grey and brown, with bright blues and reds in the figures in each scene. 1855-1860. Manuscript note inside cover: *Polly Reed*.

Given by the Misses Hewitt

288. 1916-24-1. Bandbox with cover. Faded blue-grey paper, with printed image of a silk hat on one side and, on the other, the label of W. M. Shute, 173 Washington Street, Boston. 1850-1860. Inscribed on top: *Wm Monroe Concord, MSS.*

Given by Mrs. William Rasthe

Roll Papers

289. 1931-45-105. Plain corn-colored paper, glazed. 1840-1850.

290. 1931-45-99. Plain paper in dull red flock. 1860-1870.

291. 1931-45-117. All-over pattern of althea leaves and budding flowers. 1860-1870.

292. 1931-45-100. Roses in natural colors, and acanthus scrolls. 1860-1870.

293. 1931-45-89. Machine-printed; floral pattern of bleeding heart flowers with foliage, over secondary pattern of small foliage. 1860-1870.
294. 1931-45-97. Machine-printed in gold with dark red flock; double row of scrollwork. 1860-1870.
295. 1931-45-113. Machine-printed in colors and gilt on glazed green ground; simulated trellis framework of bamboo strips, with flowering fuchsias and petunias. 1870-1885.
Given by the Misses Hewitt
296. 1934-13-4. Machine-printed with design of flowers and scrolls. About 1880.
Given by Mrs. Herbert C. Pell
297. 1931-45-92. Machine-printed with design of flowers and butterflies. About 1880.
298. 1931-45-90. Machine-printed with design of Chinese inspiration. About 1880.
Given by the Misses Hewitt
299. 1937-57-2. Flock paper with serpentine pattern of flowers and foliage. About 1880; from the house of the late John D. Rockefeller, 4 West 54th Street.
300. 1937-57-3. Lincrusta paper with relief decoration of foliate forms. About 1880; from the house of the late John D. Rockefeller.
Given by John D. Rockefeller, Jr.
301. 1934-13-5. Machine-printed with repeating design of scrollwork. About 1890.
Given by Mrs. Herbert C. Pell
302. 1931-45-91. Machine-printed with design of vine and flowers. 1890-1900.
303. 1931-45-114. Machine-printed with flowers and grasses. About 1890.
304. 1931-45-116. Vertical panels with dentate leaves. 1890-1900.
305. 1931-45-119. Design stamped in relief on gold paper. 1890-1900.
306. 1931-45-115. Machine-printed with scenes derived from *The Baby's Opera*, by Walter Crane (1845-1915). Late 19th century.
Given by the Misses Hewitt

DONORS OF CONTEMPORARY WALL-PAPER, 1930

(The papers are not included in the present catalogue)

Frankl Galleries
Charles Grimmer & Son
Mrs. Montgomery Hare
W. H. S. Lloyd Co.
Richard E. Thibaut, Inc.
Eugene Schoen & Sons
Mrs. Cornelius Sullivan

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745.4
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WORKS OF ART GIVEN TO THE MUSEUM

JANUARY 1ST—DECEMBER 31ST, 1937

ACCESSORIES OF FURNISHING

Velvet altar frontal embroidered with metal thread, silk and garnets; Spain, 16th century.
Given by Mrs. Elizabeth Cochran Bowen

Linen damask napkin; probably Germany, dated 1731.
Given by Miss Marian Hague

Wood table mat; France, late 19th century.
Given by Miss Helen S. Stone and Bromley S. Stone

Linen damask table cloth; Germany, late 19th century, in the style of the late 17th century.
Given by Miss Grace Lincoln Temple

Silk and metal embroidered corporal; Italy, 17th century.
Given by Mrs. A. Murray Young

ARCHITECTURE AND ARCHITECTURAL DETAILS

Wood frame with mirror; France, late 18th and early 19th centuries. Marble mantel from the house of Henry G. Marquand, designed by Richard Morris Hunt (1828-1895); New York, about 1881.
Given by Miss Susan Dwight Bliss

Nine pieces of carved wood; France and Italy, 16th to 18th centuries.
Given by Edward F. Caldwell and Company

BRAIDING

Three panels of knotting designed and executed by the donor; United States, about 1925.
Given by I. Weinberg

CERAMICS

Four terra-cotta figures representing Sicilian peasant types, by Angelo Leone, premiated at the Vienna Exposition of 1873; Sicily, mid-19th century.
Given by A. Algara R. de Terreros

Glazed and lustred pottery jug; England, about 1820.
Anonymous Gift

Glazed pottery foot-bath, glazed pottery wash-basin; England, about 1875.
Given by Miss Susan Dwight Bliss

Three jasperware medallions; England, about 1900; Wedgwood.
Given by Edward F. Caldwell and Company

Two glazed tiles; England, about 1880.
Given by Miss Gertrude Crownfield

Two blue and white stove tiles; Germany, 18th century. Twelve tiles made by the Moravian Pottery and Tile Works; United States, 1937.

Purchased, The Mrs. John Innes Kane Fund

Eight tin-enamelled pottery tiles; Netherlands, 17th and 19th centuries.
Given by A. W. M. Odé, Jr.

Two creamware egg poachers; Leeds, late 18th century.
Given by Mrs. Harford W. Hare Powel, Jr.

Four glazed earthenware tiles composing a motif; from a room in the house of the late John D. Rockefeller at 4 West 54th street, New York; probably France, about 1878.
Given by John D. Rockefeller, Jr.

Glazed pottery figure of St. Paul, by Bernard Palissy (1510-1590); France, 16th century. Thirty-one tiles, Netherlands, 18th century.
Given by Miss Edith Wetmore

Two porcelain jars with metal covers; Copenhagen, Denmark, 1922. Two tile panels; North Africa, probably Tunis, 19th century. Two bisque figures; Sèvres, France, 1757-1765. Two porcelain figures, probably France, Louis XV style.

Given by Mrs. A. Murray Young

COSTUME AND COSTUME ACCESSORIES

Papier-mâché costume figurine; France, 1869-1874. Five articles of lingerie embroidered and trimmed with lace; Paris, about 1900. Two pairs of satin slippers; France, late 19th century.

Given by Miss Susan Dwight Bliss

Gold brocaded cope, embroidered with gold and silks; Spain, 16th century.

Given by Mrs. Elizabeth Cochran Bowen

Two imperial dolls; Japan, 18th century.
Given by Mr. and Mrs. De Witt Clinton Cohen

Four net caps; United States, about 1860.
Given by Miss Gertrude Crownfield

Embroidered shawl; India, 19th century. Lace collar; France, about 1845. Lace vestee; Italy, 19th century. Taffeta cuff; United States, about 1870.

Given by Elisha Dyer

Eight articles of children's and dolls' clothing; United States, mid-19th century.

Given by Mrs. Elizabeth Horton Ells

Two infants' bonnets; France, 17th and 18th centuries.

Given by Herman A. Elsberg, on the Fortieth Anniversary of the Museum

Man's coat and man's waistcoat; France, late 18th century. Woman's cape; United States, about 1850.

Given by Mrs. Meredith Hare

Man's broadcloth coat; England, about 1850.

Given by C. Leffingwell

Five articles of infants' and children's clothing; United States, 1872-1876.

Given by Miss Serbella Moores

Eight articles of infants' and children's clothing; United States, 1860-1890.

Given by Miss Adele Spaulding

Turban, four sarongs and one portion of a sarong, kerchief, portions of a child's dress, man's garment, two scarves, 295 buttons and a curling iron; India, Java and the United States, 19th century.

Given by Miss Helen S. Stone and Bromley S. Stone

Wool shawl; Paisley, Scotland, mid-19th century.

Given by Miss Grace Lincoln Temple

Silk sarong brocaded with gold metal thread; Sumatra, first half of the 19th century. Brocaded silk shawl; France, about 1840.

Given by Miss Edith Wetmore

Front of embroidered chasuble; Italy, 17th century.

Given by Miss Carolyn Wicker

Five patterns in cotton muslin of costumes in the collection of the Museum, made by Polaire Weissman; United States, 1936.

Given by the Works Progress Administration, Federal Art Project, Index of American Design

Two panels of a chasuble, embroidered in silk and metal thread; Italy, 17th century. Fan; France, 1720-1760.

Given by Mrs. A. Murray Young

ENGRAVING AND ETCHING

Diploma of merit awarded by Cooper Union Female Institute of Art, to Elizabeth King Hawley, mother of donor, in 1864.

Given by Miss Adelaide Milton de Groot

Polyorama Panoptique and six lithographed slides; France, 1840-1850.

Purchased, The Misses Hewitt Fund

Carved woodblock for printing ceremonial visiting-card; Shanghai, China, about 1868.

Given by Mrs. James F. Horan

Printed kakemono and flower print; Japan, about 1900.

Given by Miss Francis I. Neill in memory of Alice Neill Carter

Ten peep-shows, and a box for their display; Augsburg, Germany, 18th century.

Given by Mrs. James Ward Thorne

Three woodcut illustrations after drawings by Winslow Homer, published in *Harper's Weekly*, 1858-1862. Engraved bookplate of the Society of Colonial Dames in New York, designed by Mariana Griswold van Rensselaer; New York, 1894. *The Dance of Salome*, by Pablo Ruiz Picasso; France, 1905.

Given by Miss Edith Wetmore

FURNITURE

Wooden frame; Italy, 18th century. Rosewood cabinet; New York, about 1850. Pedestal commode; United States, 1860-1870.

Given by Miss Susan Dwight Bliss

Walnut doll's bed with printed cotton hangings; France, late 18th century.

Given by Herman A. Elsberg on the Fortieth Anniversary of the Museum

Upholstered rosewood sofa and two chairs; New York, about 1845.

Given by Mrs. Edwin Gould

Two carved wooden brackets; Italy, early 18th century. Painted and gilded armchair and side chair from the Palazzo Belmonte in Naples, late 18th century. Sleigh chair, probably the Netherlands, 18th century. Walnut armchair, style of the 17th century in Italy.

Given by Mrs. A. Murray Young

GLASS

Two heraldic glass panels; Germany, probably Silesia, dated 1518.

Given by Miss Susan Dwight Bliss

Miniature cabinet made of glass and paper; France, dated 1771.

Given by Mrs. A. Stewart Walker

Quatrefoil of leaded glass made by William R. Mercer; United States, 1936.

Given by Miss Edith Wetmore

Two panels of heraldic glass; Lucerne, Switzerland, dated 1695.

Given by Mrs. A. Murray Young

GLYPTIC ARTS

Carved wood mangle; the Netherlands, 18th century. Carved burlwood tankard; Sweden, 18th century.

Given by Mrs. A. Murray Young

GOLD AND SILVERSMITHS' WORK

Repoussé silver medallion; probably France, 19th century.

Given by Miss Gertrude Crownfield

Pair of silver buckles mounted with rhinestones, engraved: "Paul Revere's Buckle"; United States, late 18th century.

Given by Mrs. Frederick Dielman

GRAPHIC ARTS

Drawing attributed to Andrea Buscoli; Italy, first quarter of the 17th century. From the Young Ottley Collection.

Given by Spencer Bickerton

Twenty-five drawings by Sophie L. Crownfield (1862-1929), including preparatory studies for textile designs.

Given by Starling W. Childs and Ward Cheney

Sanguine and ink drawing for a *toile de Jouy*: *La Route de Jouy*, after the design by Horace Vernet (1789-1863).

Purchased, The Mary Hearn Greims Fund

Two charcoal drawings by Elizabeth King Hawley, mother of the donor, drawn in classes at Cooper Union; New York, 1863-1864.

Given by Miss Adelaide Milton de Groot

Pencil drawing of designs for silver vases, by Georg Jensen (1866-1935). Denmark, about 1925.

Given by Georg Jensen Hand Made Silver, Inc.

Five drawings and photographs of drawings for buildings designed by the donor; United States, 1929-1935.

Given by William E. Lescaze

Architectural sketches by William Blair, Charles Klauder, Abel V. Mobiew, Abram Poole and Gustav Umbdenstock; United States and France, early 20th century.

Given by Henry Oothout Milliken

Four drawings and two photographs of drawings and models for the first streamlined steam locomotive of the Pennsylvania Railroad, executed by Raymond Loewy; United States, 1935.

Given by the Pennsylvania Railroad through Samuel M. Vauclain

Four sketches by Augustus Saint-Gaudens (1848-1907), of which two are designs for the monument erected to Peter Cooper in Cooper Square, New York, and two for the Violet Sargent bronze plaque; United States, about 1890.

Given by Homer Saint-Gaudens

Architectural fantasy by Emilio Terry; France, 1933.

Given by Miss Edith Wetmore on the Fortieth Anniversary of the Museum

Eight drawings by Stanford White (1853-1906), of which six are studies for the tomb of Peter Cooper in Greenwood Cemetery and two for the architectural emplacement of the statue to Peter Cooper in Cooper Square, New York.

Given by Lawrence Grani White

Two illuminated missals; Italy, 16th century.

Given by Mrs. A. Murray Young

LACE

Seven fragments of lace; European, 17th to 19th centuries. Three lace fragments; Italy, 18th century; Spain, 17th century; Bohemia, 19th century. Three lace fragments; France, 19th century; Italy 17th century.

Given by Elisha Dyer

Portion of two lace scarves; Brussels, Belgium, 19th century.

Given by Mrs. Walter H. May

Lace panel; Dalmatia, 19th century, in the style of the 17th century.

Given by Miss Carolyn Wicker

LIGHTING

Gas lighter; United States, 1850-1860.

Given by Miss Susan Dwight Bliss

Seven carved wood details of lighting fixtures; Italy, 16th to 18th centuries.

Given by Edward F. Caldwell and Company

Two fragments of a brass candlestick; Italy, 18th century.

Given by Edward F. Caldwell and Company

Two pole lanterns; Venice, style of the 17th century.

Given by Mrs. A. Murray Young

MANNERS AND CUSTOMS

Model of a butcher shop; England, early 19th century.

Given by Miss Maude K. Wetmore

METALWORK

Six tin wedding anniversary presents; United States, 1887.

Given by Miss Susan Dwight Bliss

Ten pieces of wrought iron; France and Italy, 16th to 19th centuries.

Given by Edward F. Caldwell and Company

NEEDLEWORK AND EMBROIDERY

Panel of embroidered linen; Balkan Peninsula, 19th century.

Given by Mrs. Frederic Dielman

Linen sampler; Barcelona, 1800.

Given by Herman A. Elsberg on the Fortieth Anniversary of the Museum

Darning sampler; Netherlands or Germany, 1711.

Given by Mrs. Montgomery Hare

Nineteen drawings for linen cut-work and embroidery; United States, 1900-1905. Fifty-three pieces of cut-work and lace; Italy, 16th and 17th centuries.

Given by Miss Margaret Taylor Johnstone

Panel of embroidery; Spain, 17th or 18th century.

Given by Mrs. Luke Vincent Lockwood

Cover for stand; Istanbul, late 19th century. Two fragments of embroidery; England and Spain, 17th and 18th centuries.

Given by Miss Carolyn Wicker

NUMISMATICS

Five plaster-of-paris medallions, reproducing medals and medallions; Denmark, mid-19th century.

Given by Elisha Dyer

Fifty-nine plaster impressions of intaglios; European, 19th century.

Given by Mrs. Stanford White

PAINTING

Thirty-four paintings in oil on cardboard, studies of flowers, by Sophie L. Crownfield (1862-1929); United States, late 19th and early 20th centuries.

Given by Starling W. Childs and Ward Cheney

Flowers, by Hubert Landau; water-color on paper; United States, about 1930.

Given by Miss Florence Cole

Grisaille frieze; United States about 1908.

Given by Mrs. A. Murray Young

PAPER ARTICLES

Two glass and paper comfit boxes; France, early 19th century.

Given by Mrs. Helen Bruce

Scrapbook mounted with drawings and printed papers; Dublin, Ireland, first half of the 19th century.

Purchased, The Mrs. John Innes Kane Fund

Paper dolls and colored papers; United States, 1876-1880.

Given by Miss Grace Lincoln Temple

SCULPTURE

Two carved wood figures of putti; Italy or Flanders, late 17th century.

Given by Mrs. A. Murray Young

SILHOUETTES

Giouco di luce and twenty-five pierced cardboard slides; Savoy, Italy, about 1780.

Purchased, The Mary Hearn Greims, George A. Hearn and The Misses Hewitt Funds

TEXTILE ARTS

Thirty samples of contemporary fabrics; Japan, 1936.

Given by the American Council, Institute of Pacific Relations

Carved woodblock for textile printing; United States, late 18th or early 19th century. Portion of wool quilting; United States, 18th century. Fragment of figured silk; France, 19th century. Two pieces of blue-and-white printed cotton; United States, first half of the 18th century.

Given by Mrs. Harry Horton Benkard

Silk cocoon case with twenty-eight cocoons; Japan, early 20th century. Three cotton bolls; United States, about 1936.

Given by Miss Susan Dwight Bliss

Thirty-six pieces of ribbon; France, 19th century.

Given by Mrs. Helen Bruce

Four panels of silk weaves by Cheney Brothers, from designs by Sophie L. Crownfield; United States, about 1900.

Given by Starling W. Childs and Ward Cheney

Two printed textiles; England, about 1850.

Given by Miss Gertrude Crownfield

Twenty-one fragments of textiles and trimmings; United States and France, 19th century.

Given by Elisha Dyer

Printed linen; Russia, 18th century. Sixteen samples of textiles; France, beginning of the 19th century. Designs, *mises-en-carte* and samples of an experiment in the making of *Velours Grégoire*; France, 20th century, made by the donor. Drawing for heddle arrangement for weaving satin lampas, and fragment of satin lampas; France about 1805. Given on the Fortieth Anniversary of the Museum. Three pieces of metal brocade woven in Lyons for export to Russia; France, 1815-1820.

Given by Herman A. Elsberg

Portion of printed silk designed by Tony Sarg; United States, about 1935.
Given by Miss Margaret J. Gibson

Brocaded silk, *Au Perdrix*; Italy, early 19th century, after brocade designed by Philippe de la Salle, Eighteen printed textiles designed by well-known designers; United States, Austria, England, France and Germany, about 1925.
Given by Miss Marian Hague

Fragment of printed toile: *Jeanned' Arc*; France, about 1820.
Given by Mrs. Montgomery Hare

Brocaded silk girdle; Poland, factory of Kobytka, last quarter of the 18th century. Silk fatah, brocaded with gold and silver threads; Russia, probably Moscow, 18th century. Gold and silver brocade; Russia, 18th century. Cut and uncut velvet in jardiniere design; Russia, 18th century. Carved wooden block for printing textiles; France, about 1820.
Purchased, The Mrs. John Innes Kane Fund

Nine pieces of silk figured with silks and paper-gilt; Japan, late 19th century.
Given by Miss Francis I. Neill in memory of Alice Neill Carter

Two pieces of silk brocade; Spain and France, 17th to 18th century.
Given by Mrs. Herbert C. Pell

Sample of velvet taken from the walls of the drawing room in the house of the late John D. Rockefeller at 4 West 54th Street, New York; probably France, about 1878, in the style of the 17th century.
Given by John D. Rockefeller, Jr.

Five hundred and seven original designs for printed silks; United States, 1925-1936.
Given by Mrs. Freddie Staack

Fifteen fragments of dress trimmings; France, 19th century. "Marseilles bedspread," eighteen textile fragments, two fragments of braid and one of fringe; France and United States, 19th century.
Given by Miss Helen S. Stone and Bromley S. Stone

Fragment of blue resist-printed linen; United States, 18th century.
Given by Miss Gertrude Townsend

Eleven samples of silk and cotton upholstery trimming, designed and executed by the donor; United States, 1922-1937.
Given by I. Weinberg

Twenty samples of textiles; United States, France and India, 1930-1936. Two printed silk handkerchiefs commemorating the Coronation of George VI and Elizabeth; England, 1937. Printed silk handkerchief intended to commemorate the Coronation of Edward VIII; England, 1936. Six printed silk handkerchiefs commemorating the Coronation of George VI and Elizabeth of England; England, 1937. Figured satin border; France, early 19th century. Upholstery fabric; France, 19th century. Printed silk kerchief with summary of the United States Constitution; United States, 1936. Eighty-four samples and books of samples of textiles; United States and France, 1937. Four hundred forty-six samples of printed textiles; France and United States, 1936-1937.
Given by Miss Edith Wetmore

Two textile fragments; Flanders and Italy, 17th century. Twenty-one fragments of printed cottons; Normandy, France, first half of the 19th century.
Given by Miss Carolyn Wicker

TOYS

Painted metal sleigh; France, 1853-1873. Mechanical dancing toy; France, 1840-1850.
Given by Miss Susan Dwight Bliss

Two dolls representing the Emperor and the Empress; Japan, 18th century.
Given by Mr. and Mrs. De Witt Clinton Cohen
Twenty-five lead soldiers in the uniforms of five Colonial American troops, made at the time of the Rhode Island Tercentenary, 1936.
Given by Miss Edith Wetmore

WALL-PAPER

Printed paper, "Flora's Feast," after designs by Walter Crane (1845-1915); England, about 1890.
Given by Mrs. Sherman Post Haight

Portion of lincrusta wall-paper taken from a room in the house of the late John D. Rockefeller at 4 West 54th Street, New York; probably American, about 1880. Portion of flock paper from the same house; United States, 1880-1890.
Given by John D. Rockefeller, Jr.

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JANUARY 1ST—DECEMBER 31ST, 1937

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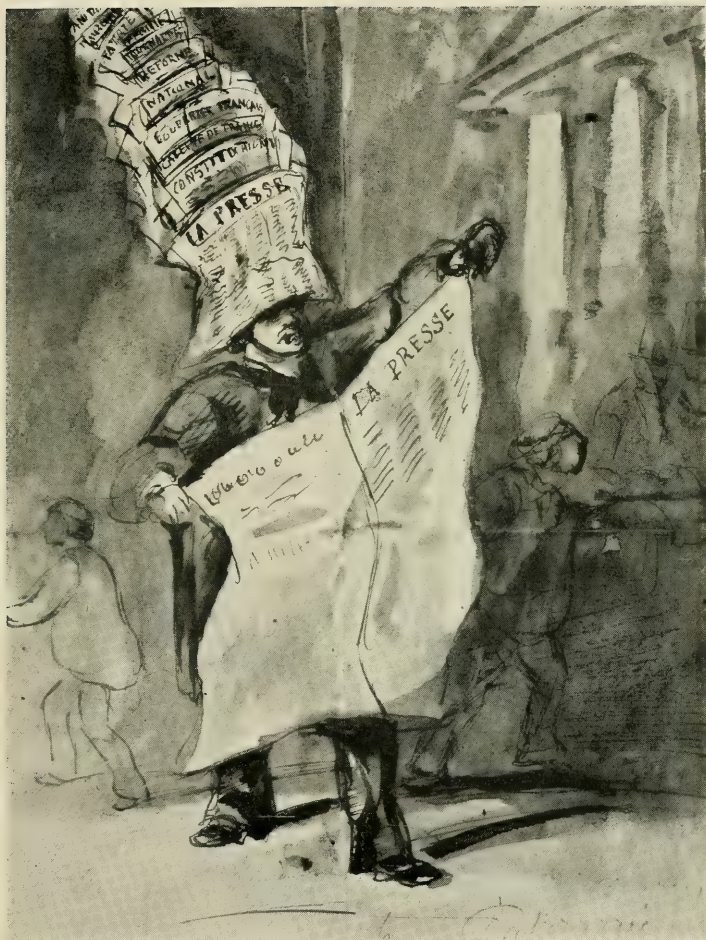
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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF COOPER UNION

VOL • I • NO • 5

APRIL • 1939



CONSTANTIN GUYS, 1805-1893

La Presse

From the Collection of Sarah Cooper Hewitt

Bequest of Erskine Hewitt

1938-59-98

ALMONTIE 261.

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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF COOPER UNION

VOL • I • NO • 5

APRIL • 1939

THE Advisory Council presents in the *Chronicle* an account of the Museum's activities during the past year, with suggestions for new undertakings and further development in the future. Many objects of beauty and importance have been added to the collections through gift or purchase, and certain of these are illustrated in the following pages. The successful exhibition of ceramics, based on theories previously expounded in the *Chronicle*, is recorded in description and pictures. And one of the last direct connections with the Founders of the Museum, in the Bequest of Erskine Hewitt and the Gift of Norvin Hewitt Green, is all too briefly cited in the following pages.

Changes in the administration of the Museum are to be reported. Miss Susan Dwight Bliss, an original member of the Board of Directors since its founding in 1931 and for many years before a devoted supporter of the Cooper Union, resigned in March, 1938; to fill her place, Mrs. Robert B. Noyes was appointed. In December, Mrs. Montgomery Hare, who had been Chairman of the Board of Directors and of its successor the Advisory Council, resigned; Mrs. Stafford McLean has been appointed Chairman in her stead. Mrs. Hare, like Miss Bliss, had worked for many years in advancing the interests of Cooper Union; and both have most fully earned their retirement from the Museum's affairs. In March, 1939, Mr. Elisha Dyer and Mr. Henry Oothout Milliken were appointed to the Advisory Council.



UNGLAZED POTTERY

From Mesopotamia, Egypt, Iran, Peru, and Costa Rica

ALMONTE 245



ALKALINE GLAZED WARE

From Egypt, Greece, Rome, the Near East and China

ALMONTE 246

BAKED CLAY IN THE SERVICE OF MAN

TO COMMEMORATE the eightieth anniversary of the opening of Cooper Union, the Museum held in the autumn of 1938 an exhibition presenting clay as an instrument of progress in science, art and social philosophy, the leading educational interests of Cooper Union.

Through the generosity of the Trustees, a fund was provided for constructing in the entrance gallery one hundred and sixty running feet of removable partitions containing twelve glass-fronted niches equipped with interior lighting, to serve as cases. This increased the usable wall area threefold, and gave an articulation to the space which made the theme of the exhibition readily comprehensible.

Of the one hundred and ninety-five objects which represented the history of Baked Clay in the Service of Man, almost three-fourths were included in the section devoted to science. Their purpose was to outline the essential processes and the major discoveries in the evolution from unglazed pottery to porcelain. On the introductory wall a diagrammatic display told of the steps by which raw clay is converted into pottery. Beginning with a lump of clay on a pedestal at one end, the diagram explained the steps of kneading, shaping, drying and baking which had to be mastered before even the crudest pottery ware, as represented by a jar from Yucatan, could be produced. Also shown here were examples of clays for stoneware and porcelain and the mineral sources of ceramic glazes and colors.

First of these geological specimens was granite, the ultimate source of all pottery and porcelain, containing as it does the chemical ingredients which resolve into clay through slow disintegration. It was pointed out that while science knows that clay consists of one part silica, one part alumina and small amounts of other common elements, no man has yet been able to combine these ingredients to make synthetic clay.

There followed a group of minerals essential to the production of ceramic glazes: trona and halite for alkaline glaze, galena for lead glaze, cassiterite for tin enamel, and orthoclase for feldspathic glazes.

Another group of minerals represented the only sources of metallic colors, except gold, used to the end of the eighteenth century. They were: cuprite (cuprous oxide, Cu_2O) which with the addition of lime and soda was the pigment of many blues and greens; hematite (ferric oxide, Fe_2O_3), which produced pale yellow, orange, brown, red and other tones; wad, a hydrated manganese dioxide with cobalt oxide and impurities, indispensable for purple and certain blues; stibnite (antimony sulphide, Sb_2S_3), frequently combined with iron to produce yellow; and cassiterite (stannic oxide, SnO_2), used to produce an opaque white.

This display called attention to the discovery made by some unheralded primitive man, that clay, easily moulded and worked when wet, becomes hard and stony when



LEAD GLAZED POTTERY

From The Netherlands, Italy, France, England, and Pennsylvania

ALMONTIE 244



TIN ENAMELLED POTTERY, SOME WITH LUSTRE GLAZES

From Iran and Spain

ALMONTIE 251

baked. Upon this discovery all subsequent development rests.

From this point the exhibition devoted eight cases to the broad stages of technological progress by which man acquired a mastery of clay and clay materials. The first four of these units dealt with porous pottery, and included some of the oldest examples in the exhibition. In each case a master label indicated in brief the relation of the contents to each division of the sequence.

Unglazed porous pottery was naturally the first case of this series and its key label pointed out that: "Clay must have seemed a magical substance to early man, for unlike wood or stone it could be shaped with ease, yet when placed in a fire it lost its softness but kept its form. In his first years of sedentary life man used clay for cult objects as well as for the pots, bowls and jars in which he cooked, ate and stored his food. From Egypt he learned to use the potter's wheel and from the Near East the kiln for baking.¹ Not content with making good vessels in a variety of forms, he expressed his love of decoration by the use of colored clays, incised lines and moulded ornament."

A fragmental painted bowl from Tepe Gawra, and a red and buff pot from Hierakonopolis, represented early efforts in potting and painting along the Tigris and the Nile. Other examples from Tepe Gawra, dating beyond 4,000 B.C., were a female figurine and a corrugated and incised jar, discovered by the University Museum-Baghdad School Expedition of 1935, and here shown for the first time, through the courtesy of the University Museum, Philadelphia. A black and red effect, illustrated by a cylindrical vase from Abadiyeh, was first attained by the predynastic Egyptians who presumably blackened the tops of these wares by partly burying them in sand while still hot and then subjecting them to the action of a dense smoke.²

The remaining unglazed objects, all more recent, and chosen because they represented significant trends in the use of baked clay, were: a cuneiform tablet and envelope from Nippur, Iraq; a slip-coated, long-spouted jug from Luristan, Iran, of a form imitating a metal model, even to the rivets at the base of the spout; and two pieces from ancient America—a portrait jar of the Muchik culture of Peru, and a small tripod bowl from Mercedes, Costa Rica. The latter illustrated negative painting, a technique in which the decoration was produced by painting in wax on the vessel, which was then entirely covered with a black wash. Upon dipping the dried vessel into hot water the wax was melted off, leaving the design in the natural color of the clay.

Alkaline glazed pottery, shown in the second case, was a great improvement over unglazed ware which was so porous that little could be done to prevent the evapora-

¹ Lowie, Robert H. *An Introduction to cultural anthropology* (for potter's wheel); and Speiser, E. A. *Excavations at Tepe Gawra during the season of 1936-37*. In: *Bulletin of the American Institute for Iranian Art and Archaeology*, v. V, no. 1, June 1937 (for kiln).

² Lucas, Alfred. *Ancient Egyptian materials and industries*, p. 327-332.

tion or loss of liquids stored in it. Water-proof coatings of grease, wax and varnish were tried, but were not entirely successful. In Egypt a new material was developed by fusing sand with an alkali, such as a salt of sodium in the form of wood or plant ashes.¹ This was actually a kind of glass, and was first used for coating small objects of stone and faience.² While it could be used only on very siliceous clay, this alkaline glaze was a very efficient answer to the problem of porosity. .

In the land of its origin, alkaline glaze was not frequently used on articles of baked clay but principally on an "artificial paste" consisting almost entirely of particles of quartz ground fine by hand; this was the faience of Egypt, so well known for its copper-tinted blue and green glaze. The Museum was fortunate in being able to show, through the courtesy of the Brooklyn Museum, four faience tiles from Sakkara, the only examples of their kind in this country. Dating from about 3,000 B.C., they display a high degree of skill in the use of alkaline glaze.

Much classical pottery belongs in the division of alkaline glaze. Greek red-figured ware, as exemplified by a fifth century Attic amphora lent by the Metropolitan Museum of Art, was decorated by painting the background with a black glaze consisting chiefly of an alkali, clay, and ferrous oxide.³ This black was too dense to turn red under the oxidizing condition of firing which produced the red of the figures. The *bucchero negro* and *terra sigillata* wares of the Romans were similarly produced. Recent investigations by Dr. A. A. Benedetti-Pichler of New York University have proved by analysis that some of the Roman wares widely described as lead-glazed contain only a negligible amount of that element (less than one per cent.), and belong actually in the alkaline class. Through the co-operation of Miss Gisela M. A. Richter of the Metropolitan Museum of Art we were able to apply this designation for the first time in a public exhibition to a Roman glazed cup of the first century B.C. to first century A.D., on the assumption of its similarity to the tested fragments.

In certain localities of the Near East where suitable clays occur, a rich alkaline glaze colored with metallic oxides was employed with great success in monochrome wares as in the splendid turquoise blue Iranian bowl of the thirteenth century lent by Fahim Kouchakji, and in the Rhodian and Damascus wares of the sixteenth and seventeenth centuries, also shown. An important innovation of the Near East was the practice of applying the glaze over painted decoration, rather than in reverse process. This contributed a new brilliance and permanence to ceramic colors.

Although alkaline glaze as employed in the Near East had its advantages, its use could not become very widespread because few regions had both the siliceous clay and the potter's clay which had to be blended to make a suitable body to which it

¹ Lucas, Alfred, *op. cit.* Presents the possibility of the invention of alkaline glaze and faience in northern India.

² Lucas, Alfred. *op. cit.*, p. 107.

³ Richter, Gisela M. A. *The Craft of Athenian pottery*, p. 49.

would adhere. It was in the Near East, probably in Mesopotamia about 2,000 B.C., that a glaze containing oxide of lead was developed.¹ This adhered to ordinary clay, took color well, and was easily applied; but, being transparent, it often required a coating of liquid clay or slip to hide imperfections in the ware. By the thirteenth century B.C. an opaque white glaze had been perfected which combined the oxides of lead and tin.²

Frequently a glaze rich in tin was used as a background for painted decoration, and over this a layer of colorless lead glaze was dusted; at a second firing glazes and colors were fused into one.³ This was the technique employed in the manufacture of two important groups of ware: the majolica of Italy, and the Delft of Holland. The former was produced in great quantity, especially in the form of glazed drug jars which became the standard equipment of Italian hospitals after the Black Plague of the fourteenth century. The demand for these created an important stimulus for the artists of the time and gave the potters great proficiency in handling their materials. The Italian technique was imitated with outstanding success at Delft, where both Chinese and local styles of decoration were employed. A butter dish of 1680-1740, lent by Miss Edith Wetmore, served as an example of polychrome Delft ware.

Lead glaze unassociated with tin was represented by a figure of Saint Paul in the style of Bernard Palissy (1510-1589); an English slip-decorated dish of about 1800; and a Pennsylvania-German slip-coated plate with sgraffito decoration, by David Spinner (1758-1811).

Another great contribution of the Near East was muffle-firing,⁴ in which colored glazes were baked upon the already fired tin enamel. A special form of this was lustre painting, in which the designs, painted in metallic colors, became iridescent films of metal when baked at low temperatures. This technique was represented by a Rhages bowl in brown lustre from Iran, twelfth to thirteenth century, and a large Hispano-Moresque plaque of the sixteenth century lent by the Philadelphia Museum of Art.

Of unique interest was an Iranian bowl belonging to Mr. and Mrs. Arthur Upham Pope. An archaeological type specimen in that its painted decoration was the first of its kind to have been found at Tabriz, this bowl confirms the statement in ancient documents that a branch of the famous Kashan school of artists migrated to Tabriz. The glazes of Iran contain artificially prepared clay and much silica, making it difficult to classify them. In general, however, the tile glazes contain oxide of tin while pottery vessels are coated with a lead or other transparent glaze,⁵ as shown by a fourteenth century gilt star tile from Kashan and a twelfth century bowl from Rakka in nearby Syria.

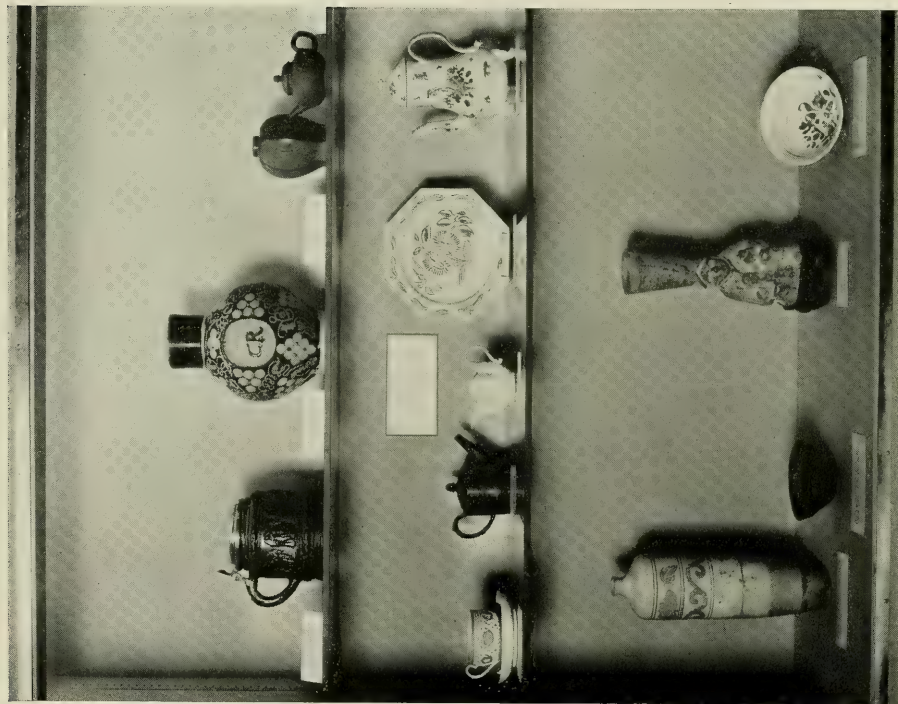
¹ Brooklyn Museum. *The Art and technique of ceramics* (pamphlet).

² Brooklyn Museum. *op. cit.*

³ Hannover, Emil. *Pottery and Porcelain*, v. I, p. 243.

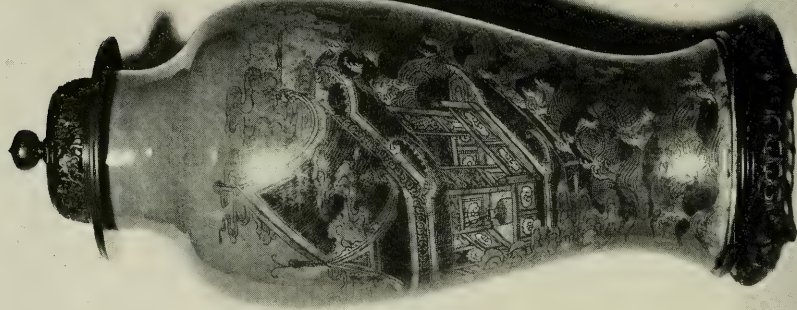
⁴ Hannover, Emil. *op. cit.*, v. I, p. 53.

⁵ Hannover, Emil. *op. cit.*, v. I, p. 59.



UNGLAZED AND GLAZED STONEWARE
China, England, Germany and Netherlands

FLMONT 241



PEACH BLOOM PORCELAIN VASE WITH
ENAMEL DECORATION
China, Ming Dynasty (1368-1644)
Lent by Warren E. Cox

FLMONT 240

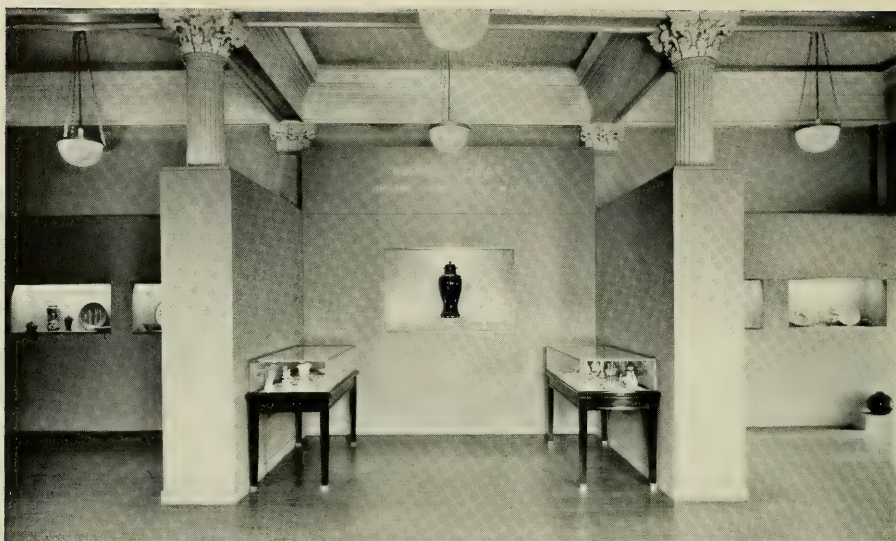
As illustrated by examples up to this point, many skilful ways had been devised to overcome the coarseness and porosity of common pottery. Then came the important discovery of clays which became dense and very hard when baked at high temperatures. One of these, kaolin, was used as early as the seventh century in China. The other, pipe clay, was discovered in Germany during the fifteenth century. Articles made from these materials were impervious even when unglazed, and were called stoneware.

Among the most interesting Chinese examples in the exhibition was a stoneware vase of the Sung Dynasty (960-1280). Its decoration consisted of a series of bands, the first of which showed the unglazed body; the next was covered with transparent glaze; then a band of slip allowed to run in drips; and finally one plain band of slip and glaze in which floral motifs were made with paper cutouts which were removed after the vase had been dipped in the slip. Other Chinese stonewares consisted of a funerary urn of the Han Dynasty (206 B.C.-220 A.D.), and a Chien Yao tea bowl of the type used in China for tea contests and in Japan for the tea ceremony which underlies the aesthetics of that country. It was coated with a peculiar "hare's fur" type of glaze, a purplish-black shot with delicate lines of brown.

European stoneware was represented by Dutch, German and English specimens, including among the more notable a red teapot of Arij de Milde ware of the type made as early as 1685, lent by Koopman Antiques; and a red tea caddy by Johann Friedrich Böttger, dating about 1715, from the collection of Mr. and Mrs. George B. McClellan. Also shown was English salt-glazed ware of the eighteenth century, including a scratched blue plate, lent by Mrs. Luke Vincent Lockwood; a coffee pot with enamel decoration, lent by Ginsburg and Levy; and a cream jug from the Museum's own collection illustrating the use of a plaster mould and the extreme thinness of the ware. Jasperware, made of a highly refined stoneware clay, was represented by examples of Wedgwood.

Color, glaze, impermeability—these things man had mastered in his work with clay, but another important quality was still to be realized. That was translucency, which waited upon the development of a new ceramic texture approaching that of glass—a texture which we associate with porcelain, and for which there is only one specific term: porcellaneous. This texture was first attained by the Chinese, who invented porcelain.

Baked clay at its best is porcelain, a material consisting largely of kaolin and petuntse. Kaolin, the purest type of clay, is white and infusible. It constitutes the "bones" or body of the ware. Petuntse, a kind of weathered granite, fuses at a high temperature and serves, like muscle, to hold the body together. It also forms the chief ingredient of the glaze, binding the whole inseparably. In its highest stage of technical refinement, porcelain stands apart from all other clay wares in its hardness, whiteness, nonporosity, resonance and translucency.



EXHIBITION: BAKED CLAY IN THE SERVICE OF MAN

ALMONT 230 Partial view, with central display of porcelain



CONTEMPORARY CERAMICS

ALMONT 246
Arabian, by Alexander Archipenko; *Javanese*
Mother and Child, by Paul Bogatay

The case contains work by Davis, Grotell, Phillips, Lukens and Soini

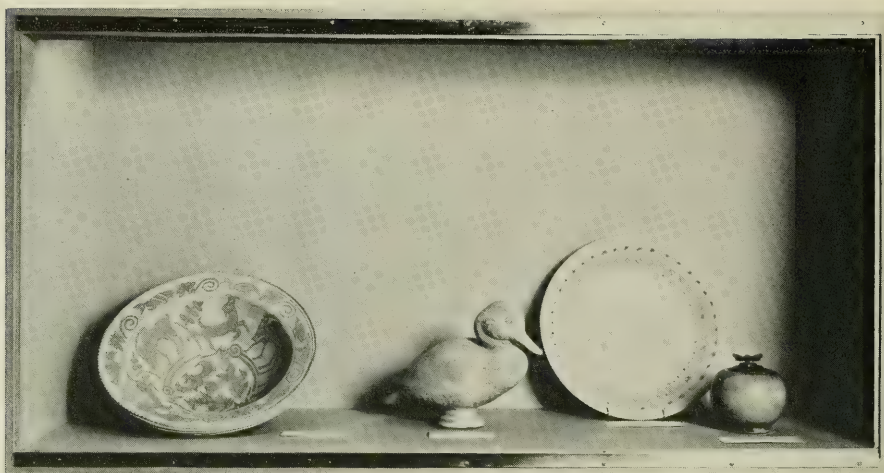
This supreme ware was given a central location in the exhibition to emphasize its importance. Confronting the visitor immediately upon entering was an isolated porcelain vase, arresting in its size and color. A label at its side stated that "the production of porcelain was man's culminating step in the mastery of baked clay," and directed the visitor to the case of unglazed pottery, where the story of porcelain's development began. The example used here was a unique Ming Dynasty (1368-1644) vase of peach bloom color with enamel decoration picturing three dignitaries descending upon clouds to a palace on an island in a lake. This vase, from the collection of Warren E. Cox, also illustrated another Chinese contribution: the use of colored flint glass or enamel for painted decoration over the glaze.

Other Chinese porcelains included a white bronze-form beaker of the Yung Ch'eng period, a white K'ang Hsi bottle with incised decoration under the glaze, a pair of square dishes of Imperial Porcelain with three-color decoration painted on the unglazed or biscuit porcelain, and a pair of five-color ewers, also of the K'ang Hsi period. These were lent by Parish-Watson and Company. From lenders acknowledged elsewhere were a Ting-yao flat bowl and a ying ch'ing tea bowl, both of the Sung Dynasty (960-1280), and a figure group representing a governor of the Dutch East India Company and his family, dating about 1700. Supplemented by blue and white ware, the above examples illustrated the four classes of Chinese porcelain decoration: monochrome glaze, including white; underglaze decoration, as blue and white; glaze on biscuit; and enamel decoration over the glaze.¹

Reflecting the keen desire of European potters to imitate the whiteness and translucency of Chinese porcelain, the exhibition presented a limited assortment of artificial or soft paste porcelains, so called because compounded principally of clay, quartz and powdered glass. Outstanding among these were several pieces lent by the French Institute in the United States, including a plate of the rare Rose Pompadour color made at Sèvres in 1757; a turquoise blue cup and saucer, also of Sèvres and of about the same date; and a translucent white statuette from Mennecy, 1760-70. Other examples of this "near porcelain" were a Chantilly sauce boat with Kakiyemon decoration, about 1735, the gift of Mrs. George T. Bliss; a St. Cloud cup and saucer with blue underglaze lambrequins and moulded decoration, about 1712-30, given by Mrs. John B. Trevor; a plaque for furniture, from the Bequest of Erskine Hewitt; and a pair of covered jars, Mennecy, 1740-50, given by Mrs. Edward Luckemeyer. Related pieces were a plate from Buen Retiro, Spain, 1760, and a cup and saucer of Venice ware, 1770-80, lent by Miss Edith Wetmore.

Although artificial porcelain was made in Europe as early as 1475, it remained for Johann Friedrich Böttger of Dresden to produce the first true porcelain in 1709 by employing clays and rocks like those the Chinese used. Within forty years his

¹ *Encyclopaedia Britannica*, 14th ed., v. XVIII, p. 340.



MONTE 242 CONTEMPORARY CERAMICS
 Duck by Walters, bowl by Nina Hatfield
 Plate by Reigger



MONTE 247 CONTEMPORARY CERAMICS
 Infant's head by Jennewein; carved tile by Harriette Miller;
 shallow bowl by Anita Linzee and bowl by Henry Varnum Poor

jealously but vainly guarded secret had spread to other parts of Germany as well as Austria and Russia. In France the search for similar materials was not successful until 1765, and it was 1770 before the Royal Factory at Sèvres made porcelain of the same nature. From that time the manufacture of true or hard paste porcelain supplanted the artificial or soft paste porcelain all over the Continent. German hard paste was represented in the exhibition by a selection of choice pieces dating from 1725 to 1740, and including a coffee pot, cup and saucer with polychrome Chinoiserie decoration, the former from the McClellan Collection; various beverage vessels with gilt Chinoiserie, and a small perfume bottle in the form of a statuette of William Shakespeare, the latter lent by Mr. and Mrs. De Witt Clinton Cohen.

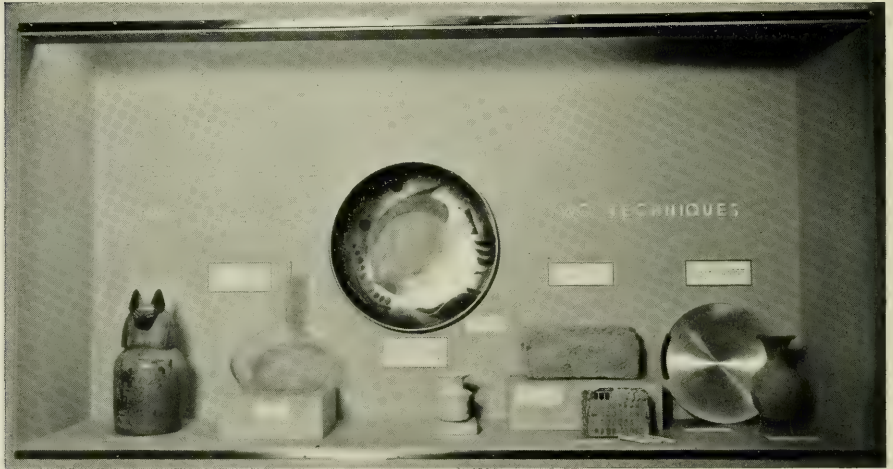
Of special technical interest were a Chelsea plate and a Worcester strainer with blue transfer-printed underglaze decoration, representing the bone ash porcelain peculiar to England. So successful was this material, in which burnt bones were mixed with kaolin and feldspar, that even to the present day it has managed to keep the production of hard paste porcelain, except for a very few years, entirely out of England.

Since the limited exhibition space prevented any adequate historical representation of the uses of baked clay in art, it was decided to devote the art section of the exhibition to the work of modern ceramists, thus reflecting the revival of interest in ceramic art among both artists and laymen. Having passed through the era of genteel "china painting," we are rediscovering in clay a plastic and challenging material for the production of decorative objects as well as useful vessels. And with simplified modern interiors there is a growing demand for such ceramic objects in decoration. The pieces in this section were, with the exception of two Danish ones, unique products of modern American ceramists.

The widespread use of terra-cotta for sculptures was illustrated by Carl Walters's "Duck," lent by Nelson A. Rockefeller; Alexander Archipenko's "Arabian," and Paul Bogatay's group: "Native Woman and Child." Unglazed porous pottery was the material of a deep bowl by Nina Hatfield, with stylized animals painted in slip, as well as for a modern San Ildefonso Pueblo bowl of polished black, made by Marie Martinez and lent by Edward G. Kent. Glazed pottery had the largest representation, including a bowl with sgraffito decoration by Henry Varnum Poor and another in the same technique by Helen Clark Phillips. In colored glazes were a carved white bowl by Dorothea Warren O'Hara, a slip-coated bowl with underglaze decoration by Martha Davis, and a turquoise bowl by the late Anita Linzee, lent by Mrs. Robert B. Noyes. In this same group belong a crackled yellow vase by Glen Lukens, a carved tile, "Joy," by Hariette Miller, and a vase in cobalt and turquoise blues, by Maija Grotell. Stoneware pieces included a large plate with slip decoration by Harold Reigger, and a high fired globular vase with copper red glaze by Arthur



ALMONTE 235



DISPLAYS SUGGESTING THE SOCIAL IMPORTANCE OF BAKED CLAY

E. Baggs. Unglazed porcelain was employed in two sculptures: a baby's head by C. Paul Jennewein, and a figure of Moses by Blazys. In glazed porcelain were a blue bowl with underglaze decoration, by William Soini; a tall vase with white glaze running in drips, made by the late Adelaide Alsopp Robineau; and two Danish pieces, one with *flambé* glaze given by Mrs. A. Murray Young, the other decorated with a gazelle in brown under crackled glaze, and lent by the Newark Museum.

No consideration of baked clay in the service of man could overlook the importance of this material in the field of architecture. Since ancient days in Mesopotamia and Egypt, the use of brick has had an influence upon the development of large scale production and the introduction of variety in the texture and color of wall surfaces. Contrasted in the exhibition were an inscribed brick from Babylon of about 650 B.C., the property of the University Museum, and several large slabs of colored wall ashlar, a new glazed terra-cotta product which is having its place in the modern trend toward functionalism and extreme simplicity in architecture. These and tiles with colored glazes in wide variety were given by the Federal Seaboard Terra Cotta Corporation.

The remaining section of the exhibition was devoted to the social importance of baked clay. In one case eight specimens, differing widely in age and origin, stood as symbols of the many-sided role of baked clay in social history. First of these was a polished red bowl from Abadiyeh, Egypt, of the Predynastic Period, before 3200 B.C. Its label described it as a symbol of *Domestication*: "In Egypt and elsewhere, vessels of baked clay came into wide use when man gave up his nomadic life and turned to agriculture. Cooking was greatly improved, as food could be prepared by standing the vessels in the fire."

Next came a wheel-made jar from Khafaje, Iraq, of the first Ur Dynasty, 2900-2500 B.C. It represented *Specialization*: "In Egypt and the Near East the potter's wheel came into use more than 5,000 years ago. With this development pottery making became an occupation for men,¹ enabling some to earn a living by exchanging their products for food procured by others."

A Zapotec funerary urn from Zimatlán, Oaxaca, Mexico, of about 1000 A.D., lent by the American Museum of Natural History, was shown in its relation to *Religion*: "In ancient America and elsewhere pottery vessels containing food were often buried with the dead, indicating man's faith in an after life and his confidence in the durability of baked clay. Many civilizations had certain pottery forms which were exclusively for ceremonial use."

A Chinese perfume bottle made for the Persian market during the period of Chia Ch'ing, 1522-1566), stood for *Commerce*: "For almost a thousand years Chinese

¹ Stern, Bernard J. In: *Encyclopaedia of the Social Sciences*, v. XII, p. 280.

porcelain has been an article of trade.¹ Persia, India and Egypt created an increasing demand, and by the seventeenth century the East India Companies were vying with each other to deliver this commodity to Europe, which had not yet learned to produce porcelain for itself."

A majolica drug jar of Castel Durante, Italy, 1555, called attention to the development of the *Guild System*: "In Italy during the Renaissance pottery-making became an industry around which centered the economic life of whole towns. Master craftsmen directed the work of apprentices, and formed guilds for the promotion of their common interests."

A white porcelain tea caddy by Johann Friedrich Böttger, dating about 1715, represented an important advance in *Technology*: "In Germany, about 1710, the glazed white porcelain of China was duplicated. This step brought the ceramic art of Europe to maturity. Two fashions of the period influenced porcelain production: the popularity of Chinese decoration; and the drinking of tea, coffee, and chocolate, which created a demand for porcelain beverage sets."

A jasperware butter dish of the last quarter of the eighteenth century typified the role of baked clay in the growth of the *Factory System*: "In England in the 1770's Josiah Wedgwood increased his output and reduced production costs by improving his equipment and hiring skilled workers to take care of individual operations in the manufacture of his wares.² His ingenuity placed pottery with iron and cotton in the forefront of the Industrial Revolution."

Finally, a glazed porcelain insulator, lent by the Consolidated Edison Company of New York, symbolized the place of clay in *Major Industry*: "In the United States, clay products valued at more than \$300,000,000 are manufactured each year, requiring the labor of more than 100,000 men."³

Extending this theme in pictorial form was a diorama of an early nineteenth century red ware pottery in New England, made and lent by the Massachusetts Institute of Technology. Complete with wax figures of a potter and his apprentice, the model illustrated a horse-drawn clay mill, a potter's wheel, a glaze mill, racks for drying ware, kiln for baking, and an assortment of finished pieces displayed as if for sale. It was a faithful representation of one of the family industries which flourished throughout New England at this period.

In an adjoining case the social importance of baked clay was demonstrated in yet another way, as indicated by the caption, "From the Potter: Two Materials, Two Techniques." Here again were eight objects, four dating from ancient times and four representing products of 1938. The first pair, an Egyptian canopic jar of glazed

¹ Burton, William. *Porcelain, a sketch of its nature, art and manufacture*, p. 61.

² Burton, William. *Josiah Wedgwood and his pottery*, p. 19-25.

³ United States Department of Commerce. *Biennial Census of Manufactures*, 1933, p. 104 (statistics for 1927).

faience and a modern chemical glass flask, reminded the visitor that glass is really "glaze" used as a separate material instead of as a coating on some other substance. In Egypt, the land of its origin, it was employed for centuries by the potter before someone realized that vessels could be made of it alone. Today glass makes countless contributions to our health and well-being, and is indispensable to science, art and industry. Enamel, the second material from the potter's glaze, was represented by a wall nail of the Hurrian people, dating about 1800-1450 B.C., which appeared to be coated with a disintegrating tin enamel. In sharp contrast was a modern circular plaque of enamel on copper, by H. Edward Winter, serving to illustrate that an enamel is a glassy coating, which may be colorless, transparent or opaque for use on iron, copper and other metals. The Chinese and the French have made notable use of it in art. Today we see it most abundantly as a coating for metal cooking utensils and plumbing fixtures.

Similarly treated were two techniques received from the worker in clay, namely, moulding and turning. The Egyptian who made the moulded sun-baked brick here shown was an early link in a chain of events which led to the countless moulded articles of metal, rubber and plastics which are so much a part of our world today. The modern note was supplied by a set of bright green knife handles of a phenol-formaldehyde plastic, and the lead mould in which they were formed. This exhibit was lent by the Catalin Corporation of America. When the potter of the ancient world shaped his wares by turning them under his hand, he established a technique which in more recent times has been employed in the production of useful and decorative articles in wood and metal, as illustrated in the exhibition by a wheel-made vase from Thebes, about 1500 B.C., and a spun aluminum tray, lent by Wright Accessories, Incorporated.

In these various ways the Museum attempted to summarize for its visitors the importance of baked clay in the world today. With a scope so broad, it was inevitable that there should have been many gaps in the representation, from the viewpoint of the ceramic expert. The exhibition, featuring one of the basic materials of our civilization, was somewhat in the nature of an experiment to determine the feasibility of a program of changing exhibitions, to emphasize the interrelationship of art and science. The nature of the Museum is such that a similar approach to textiles, metals, wood, glass, and plastics would be entirely practicable.

In its present seriously overcrowded quarters, the Museum has a large burden in caring for its collections and meeting the demands of those who daily use its reference facilities; nevertheless, it is attempting to be actively educational through its exhibitions and related functions. Happily, its association with the Cooper Union implies that in any such interpretive work it will not overlook the social importance of whatever theme it places before its public.

CARL C. DAUTERMAN



MODEL OF A NEW ENGLAND POTTERY OF ABOUT 1800

ALMONT 249 Made and lent by the Massachusetts Institute of Technology

LENDERS TO THE EXHIBITION

American Museum of Natural History	French Institute in the United States	Metropolitan Museum of Art
Anonymous Lender	Ginsberg and Levy, Inc.	E. and A. Milch Art Gallery
Arthur E. Baggs	Miss Maija Grotell	Newark Museum
Alexander Blazys	Mrs. Montgomery Hare	Mrs. Robert B. Noyes
Paul Bogatay	Mrs. Nina Hatfield	Mrs. Dorothea Warren O'Hara
Brooklyn Museums	Edward Ringwood Hewitt	Parish-Watson and Co., Inc.
Catalin Corporation of America	Charles Bain Hoyt	Philadelphia Museum of Art
Mr. and Mrs. DeWitt Clinton Cohen	Edward G. Kent	Mrs. Helen Clark Phillips
Consolidated Edison Company of New York	Miss Isabelle Knobloch	Mr. and Mrs. Arthur Upham Pope
Warren E. Cox	Koopman Antiques	Victor Raffo
Miss Martha Davis	Fahim Kouchakji	Rehn Galleries
B. F. Drakenfeld and Co.	C. W. Kraushaar Art Galleries	Harold Reigger
Federal Seaboard Terra Cotta Corporation	Lenox, Incorporated	Nelson A. Rockefeller
Ferargil Galleries	Mrs. Luke Vincent Lockwood	Shearwater Pottery
Ford Ceramic Arts, Inc.	Massachusetts Institute of Technology	William Soini
	Mr. and Mrs. George B. McClellan	Syracuse Museum of Fine Arts
		University Museum
		Miss Edith Wetmore
		H. Edward Winter
		Wright Accessories, Inc.

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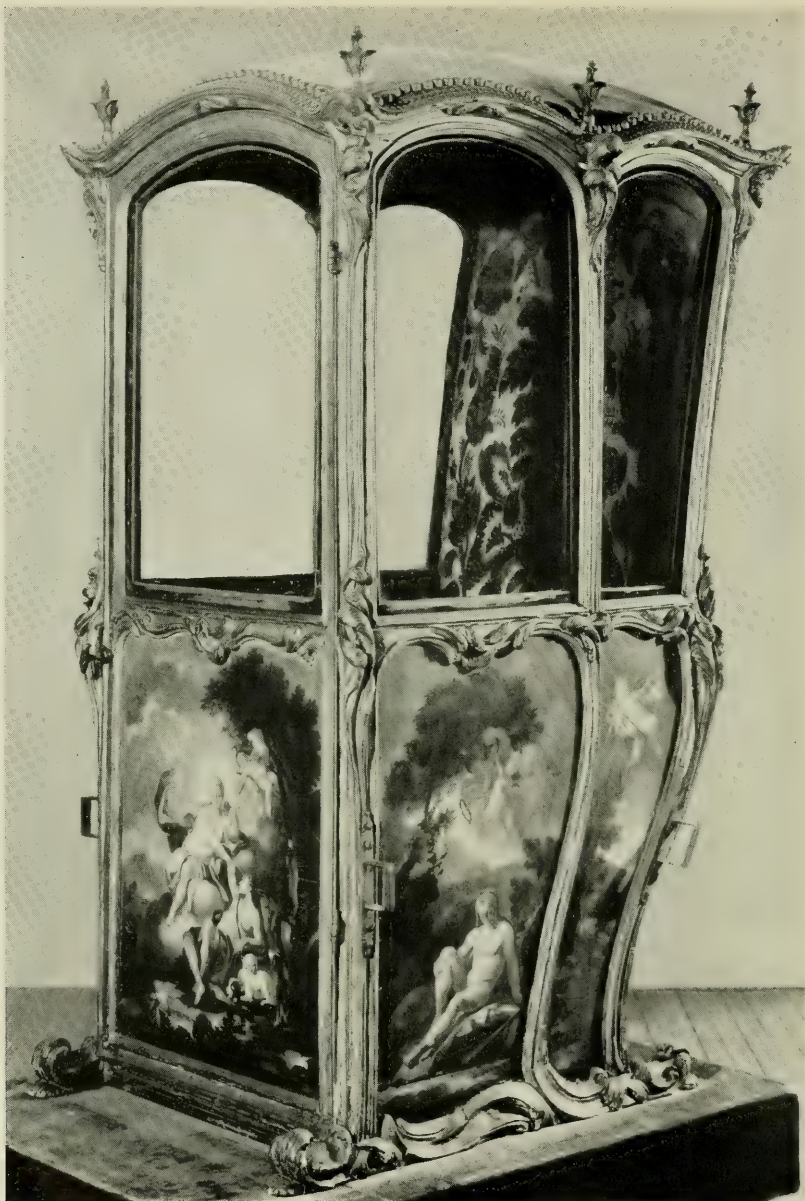
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SEDAN CHAIR WITH PAINTED PANELS
 REPRESENTING THE LEGEND OF DIANA AND ENDYMION
 Venice, mid-18th century
Bequest of Erskine Hewitt

1938-57-1074

— HAWKES C 102

REPORT OF THE CURATOR

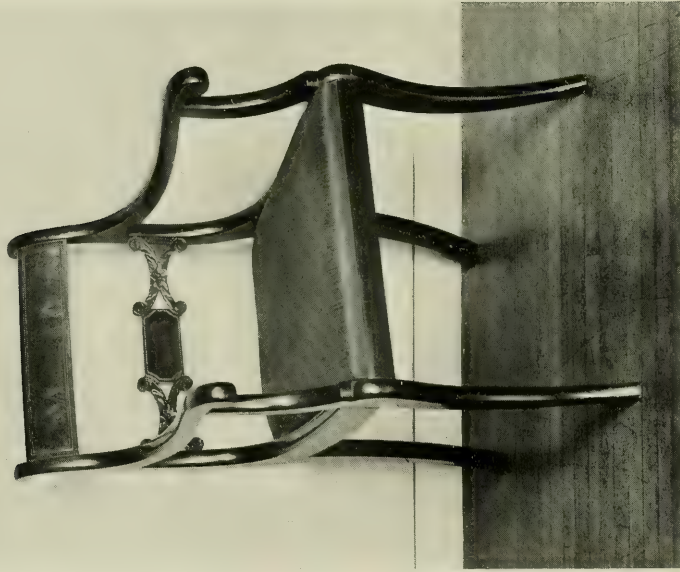
THIS YEAR marks another notable milestone in the history of the Museum's development. With the important additions to the collections, the Museum has materially expanded its service to the public, in meeting the increasing demands for information, for advice in problems of research, and for the loan of objects to other museums and institutions. A new type of exhibition has been given experimental treatment in the display "Baked Clay in the Service of Man" which exemplified the three-fold nature of the educational programme of Cooper Union in Science, Art, and Social Philosophy. The exhibition opened on November third in honor of the Eightieth Anniversary of the founding of Cooper Union and the Installation of the new Director of the Institute, Doctor Edwin S. Burdell, and continued through January seventh. The increased activities have been accomplished with the assistance of a group of volunteer workers and one thousand eight hundred thirty-seven hours of student labor made available through the National Youth Administration.

The outstanding contributions to the collections, numbering over seventeen thousand objects, were largely from the Bequest of Erskine Hewitt and the gift of Norvin Hewitt Green. The late Miss Florence Mathews gave a Brussels tapestry of the sixteenth century in memory of her brother, Charles Thompson Mathews, a member of the former Council of the Museum; Miss Grace Lincoln Temple gave an important collection of wall-papers of the eighteenth and nineteenth centuries, from England, France, and America; and the many generous gifts from the Friends of the Museum and the purchase of more than eight thousand original drawings of architecture and the decorative arts further strengthened our already excellent representation in these departments.

It is impossible to do justice in the limited space available in the present issue of the *Chronicle* to the importance of the works of art received from the Cooper and Hewitt House at Nine Lexington Avenue, the home for many years of the Founders of the Museum. These priceless treasures were collected by the Misses Hewitt, with the thought of their incorporation with, and further enrichment of, the Museum's collections of documents of drawings, textiles, and the decorative arts in general. This gracious intention has received its fulfilment this year.

In such activities the Museum has come closer to the realization of its original and basic ideas. The student, the visitor with special interest, and the layman in no less degree continue to secure practical knowledge, instruction, and pleasure. This encourages us in our efforts to broaden the appeal and usefulness of the Museum.

MARY S. M. GIBSON



1938-58-1084 MAHOGANY ARMCHAIR ALMONT
Made by John Hewitt, 1777-1837 258
New York, about 1820
Bequest of Erskine Hewitt



WALL-PAPER FROM THE LEE MANSION
IN MARBLEHEAD, MASSACHUSETTS
England, about 1765

1938-62-14 Given by Miss Grace Lincoln Temple ALMONT 112
1985

WORKS OF ART GIVEN TO THE MUSEUM

JANUARY 1ST—DECEMBER 31ST, 1938

ACCESSORIES OF FURNISHING

- Damask napkin; France, 19th century.
Given by Mrs. Harry Horton Benkard
Bed spread; United States, 19th century.
Given by Mrs. J. Insley Blair.
Wall hanging; Soemba, Netherlands East Indies, 19th century. Wall hanging; India, 19th century.
Purchased, The Friends of the Museum Fund.
Pillow cover; United States, 19th century.
Given by Norvin Hewitt Green.
Sixteen items of accessories of furnishing, including curtains and pillow covers; United States, 19th century.
Bequest of Erskine Hewitt.
Tapestry, *Priam greeting Helen*, woven by Jacques Geubels after design by Michel Coxcie; Brussels, about 1590.
Given by Miss Florence Mathews in memory of her brother, Charles Thompson Mathews.
Damask table cloth; probably Belgium, about 1800.
Given by Mrs. Ernest G. Vietor.

ALPHABETS AND INITIALS

- Commemorative card of the Merrymount Press; Boston, 1932.
Given by Miss Edith Wetmore.

ARCHITECTURAL DECORATION

- Three fragments of a carved wood ceiling; Toledo, Spain, 15th-16th century.
Given by Dr. Walter Leo Hildburgh.

ARCHITECTURAL DRAWING

- Plan of bedroom in country house of Mrs. Marshall Field, with water-color drawing of one side of room, by Elizabeth Hoopes; United States, 1935.
Given by McMillen, Inc.

ARMS AND ARMOR

- Six iron arrow-heads; Japan, 16th century.
Given by Dr. Walter Leo Hildburgh.

CERAMICS

- Two tile fragments; Iran, 13th century.

- Eight tiles; Bristol and Liverpool, England, 18th century.
Purchased, The Friends of the Museum Fund.
"Service de l'accouchée," painted and gilded faience; Mennecey, France, 1740-1750. Etui in the shape of a stalk of asparagus, soft paste porcelain; France, about 1750.
Given by Norvin Hewitt Green.

- Three hundred forty-four pieces of pottery and porcelain; Belgium, China, England, France, Germany, Italy and Japan, 18th-19th century. From the collection of Miss Eleanor Garnier Hewitt.

Bequest of Erskine Hewitt.

- Glazed and lusted pottery relief figure of a griffin; Spain, 15th-16th century. Four fragments of tin-enamelled pottery; Seville, Spain, 14th-16th century. Four painted terracotta ceiling tiles; Spain, probably 15th century.

Given by Dr. Walter Leo Hildburgh.

- Nine glazed porcelain tiles; United States, 1938.

Given by Kohler Company.

- Fifteen tin-enamelled pottery tiles; The Netherlands, 18th century.

Given by William Rave.

- Lead-glazed porcelain dish with transfer-printed decoration; made by Barr, Flight and Barr; Worcester, England, 1807-1813.

Given by Miss Marie L. Russell.

- Tin-enamelled earthenware tile; Iran, 16th-17th century.

Given by Miss Edith Wetmore.

COSTUME AND COSTUME ACCESSORIES

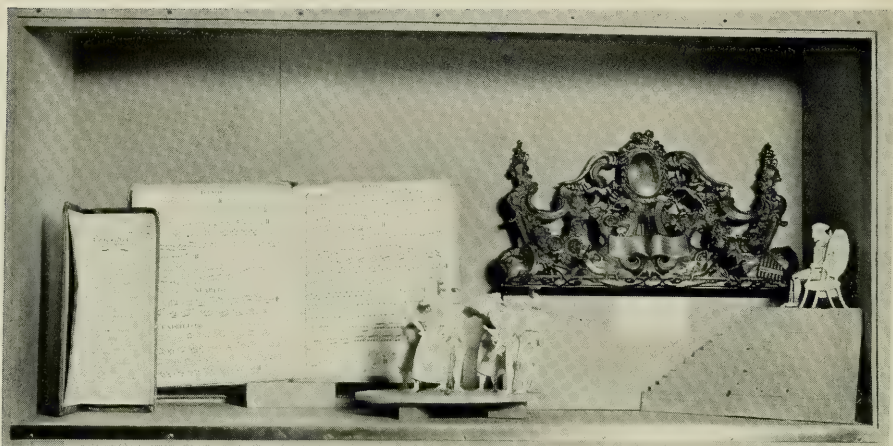
- Printed silk handkerchief; England, contemporary.

Given by Miss Susan Dwight Bliss.

- Man's girdle, silk plain compound twill; Morocco, late 19th century.

Purchased, The Friends of the Museum Fund.

- Two hundred two items of costume and accessories of costume, including bonnets, caps, collars, handkerchiefs, hats, hoods, neckties, parasols, slippers, stockings and vestees; France and United States, 19th century.



1936-14-
SHADOW PUPPETS AND SCORE
FROM THE THEATRE SERAPHIN
Paris, about 1812
Given by Erskine Hewitt

1931-43-58
WROUGHT STEEL MUSIC RACK
From the collection of Prince Demidov
at San Donato, Florence
Bequest of Erskine Hewitt

ALMONTIE 273



COSTUME ACCESSORIES FORMERLY BELONGING TO MEMBERS OF THE
HEWITT FAMILY
ALMONTIE 270 Given by Norvin Hewitt Green

Given by Norvin Hewitt Green.

Silk lace collar; Spain, 19th century.

Given by Miss Marian Hague.

Linen apron embroidered with wool, made and dyed by Polly Rice Cole with materials produced on her property; Cheshire, Berkshire County, Massachusetts, about 1817.

Given by Mrs. Montgomery Hare.

Thirty-three items of costume accessories, including belts, reticules and sashes; France, Italy and United States, 19th century.

Bequest of Erskine Hewitt.

Pair of iron buckles; Rouen, France, 18th century.

Given by Dr. Walter Leo Hildburgh.

Pair of embroidered cotton sleeves; France, about 1855. Collar and pair of cuffs; France, mid-19th century.

Given by Miss Marcella McKeon.

Woman's embroidered silk hat; India, 19th century.

Given by Kirkor Minassian.

Twelve fashion drawings; France, 1895-1900.

Given by Mrs. Freddie Staack.

Four printed silk handkerchiefs with designs commemorating the Coronation of George VI and Elizabeth of England; England, 1937.

Given by Miss Helen S. Stone.

Pair of lace lappets; Binche, 18th century.

Given by Mr. and Mrs. Ernest G. Vietor.

Embroidered silk handkerchief case; France, 19th century.

Given by Miss Edith Wetmore.

Man's cotton girdle; man's silk girdle; China, early 20th century. Silk tie-dyed scarf; India, early 20th century. Braided silk tie; Japan, early 20th century.

Given by Miss Carolyn Wicker.

ENGRAVING AND ETCHING

Ten groups of printed, colored and cut-out paper figures; Augsburg, Germany, 18th century.

Given by Miss Caroline King Duer.

Five woodcut illustrations after drawings by Winslow Homer, published in *Appleton's Journal* and *Harper's Weekly*, 1869-1872.

Purchased, The Friends of the Museum Fund.

Chromolithograph peep-show: *L'Exposition*

Universelle de 1867; Paris, 1867.

Given by Norvin Hewitt Green.

Five hundred thirty-two prints, by Victor Adam, Bartolozzi, Chodowiecki, Debucourt, de la Joue, Le Prince, Morland, Peyrotte, Pillement, St. Non, Smith, Tiepolo and others; 18th-19th century.

Bequest of Erskine Hewitt.

Twelve New Year's cards of the Merry-mount Press, with woodcut illustrations by Rudolph Ruzicka; United States, 1916-1935. Lithograph; *Midair*, by Louis Lozowick; United States, 1931. Lithograph: *Roofree*, by Rockwell Kent; United States, 1928. Etching: *Stoops in Snow*, by Martin Lewis; United States, 1930. Eight color prints by Henri de Toulouse-Lautrec Monfa; France, 1893. Eight color lithographs of series, *Histoire Ancienne*, by Honoré Daumier; France, 1842.

Given by Miss Edith Wetmore.

FURNITURE

Two mahogany armchairs, eight side chairs, made by John Hewitt; New York, 1810-1820.

Given by Mr. and Mrs. Norvin Hewitt Green.

Sedan chair with carved and gilded wood frame, and painted panels depicting the story of Diana and Endymion; Venice, mid-18th century. Carved and gilded chaise longue with stylistic elements of the period of Louis XIV. Carved oak *armoire à deux corps*; probably Northern Germany, late 18th century. Screen with four painted panels by Jean-Baptiste Le Prince; France, about 1760.

Bequest of Erskine Hewitt.

GLASS

Five circular pieces of hand-blown glass for windows; Northern Europe, 18th century.

Given by Norvin Hewitt Green.

GLYPTIC ARTS

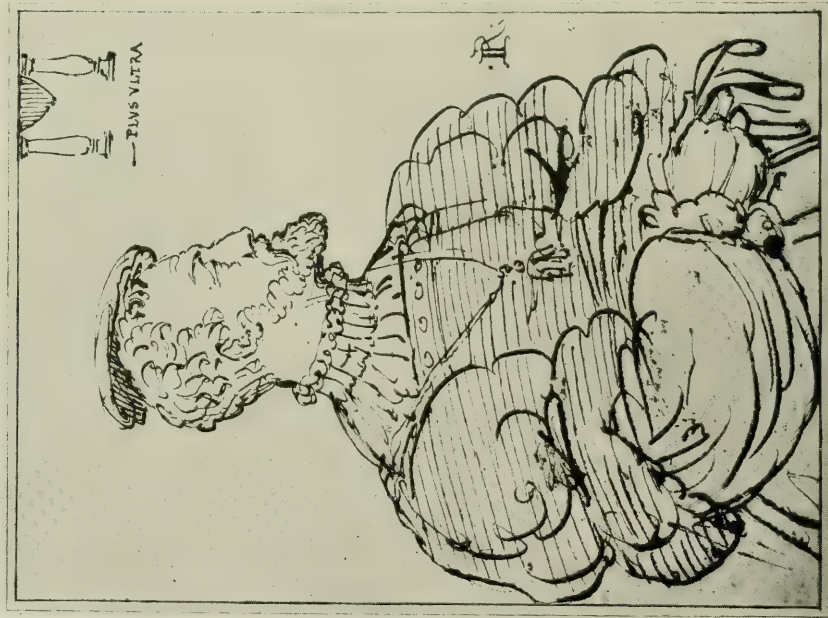
Three figures for a *crèche* group; Italy, early 19th century.

Purchased, The Friends of the Museum Fund.

GOLD AND SILVERSMITH'S WORK

Six miniature objects in silver filigree; Italy, mid-19th century.

Anonymous Gift, in Memory of Albert and Rebecca Elsberg.



193 GIOVANNI ANTONIO LICINIO, IL PORDENONE,
1483-1539

Portrait of Charles V (1500-1558)

From the Collection of Sarah Cooper Hewitt

Bequest of Erskine Hewitt

ALMONT 17-262



1938 PHILIPPE DE LA SALLE, 1723-1803

Woven portrait of Marie Joséphine Louise de Savoie,

Comtesse de Provence (died 1810)

From the Collection of Sarah Cooper Hewitt

Bequest of Erskine Hewitt

ALMONT 17-262

Silver cream jug, nine silver spoons; watches, chains, studs, brooches, and bracelets; France and United States, 18th-19th century.

Given by Norvin Hewitt Green.

Fourteen pieces of pinchbeck jewellery; England, 1840-1850.

Given by Miss Alice Morse.

GRAPHIC ARTS

Three drawings by Jean-Baptiste Oudry, 1686-1755; one drawing by Hubert Robert, 1733-1808. Water-color drawing: *Traveling Showmen*; Germany, late 19th century.

Purchased, The Friends of the Museum Fund.

Eight thousand, two hundred twenty-six drawings for architecture, ceramics, jewelry, metalwork, stage decoration and other subjects; Italy, 17th-19th centuries. Formerly in the collections of Giovanni Piancastelli and Mrs. Edward D. Brandegee.

Purchased, General Funds.

Three hundred sixty-two drawings by Bernard, Boucher, Caruso, Cochin, Robert Cruikshank, Guardi, Huntington, Le Prince, Longhi, Pordenone, Ramsay, Rowlandson, Tiepolo, Watteau, Wheatley and others.

Bequest of Erskine Hewitt.

Design for a wall-paper: *Zinnias*, by A. Elizabeth Wadhams; United States, 1935.

Given by Katzenbach and Warren, Inc.

Sepia drawing by Gaston Redon; France, 1915.

Given by Henry Oothout Milliken.

Drawing: *Miseries of Reading Rooms—No. 1*; United States, 1850-1860.

Given by Miss Edith Wetmore.

HARDWARE

Two wrought iron curtain brackets; Spain, 16th century.

Given by Dr. Walter Leo Hildburgh.

LACE

Portion of linen bobbin lace with two pricked patterns used for its making; Binche, 18th century.

Given by Mrs. De Witt Clinton Cohen.

Two bobbin lace panels and one border; Milan, 18th century. Bobbin lace border; Flanders, early 18th century. Flounce, point de Sédan; France, about 1733.

Purchased, The Friends of the Museum Fund.

Thirty-two pieces of machine-made lace; United States, late 19th century.

Given by Norvin Hewitt Green.

Five pieces of needlepoint lace; France and Italy, 17th-20th centuries.

Given by Miss Marian Hague.

Four pieces of lace; France, 19th century.

Given by Erskine Hewitt.

Strip of reticello and needlepoint lace; strip of reticello and *punto in aria*; Italy, 16th century.

Given by Miss Margaret Taylor Johnstone.

Piece of needlepoint lace; Italy, 17th century.

Given by Miss Alice Morse.

Three pieces of bobbin lace; Buckingham and Honiton, England, 19th-20th centuries.

Given by Miss Marian Powys.

Thirty-eight fragments of lace; Europe, 16th-19th centuries.

Given by Mr. and Mrs. Ernest G. Vietor.

LACQUER

Two leaf-shaped boxes with silver and gold decoration; China, 19th century.

Given by Norvin Hewitt Green.

METALWORK

Wrought steel music rack with cipher of Marie Antoinette. From the collection of Prince Demidov at San Donato, Florence.

Given by Norvin Hewitt Green.

NEEDLEWORK AND EMBROIDERY

Portion of an embroidered cotton girdle; Poland, 19th century.

Given by Mrs. Marion Moore Coleman.

Fragment of embroidery; Egypto-Arabic, 12th-13th century. Panel of embroidery; Rhodes, 17th-18th century.

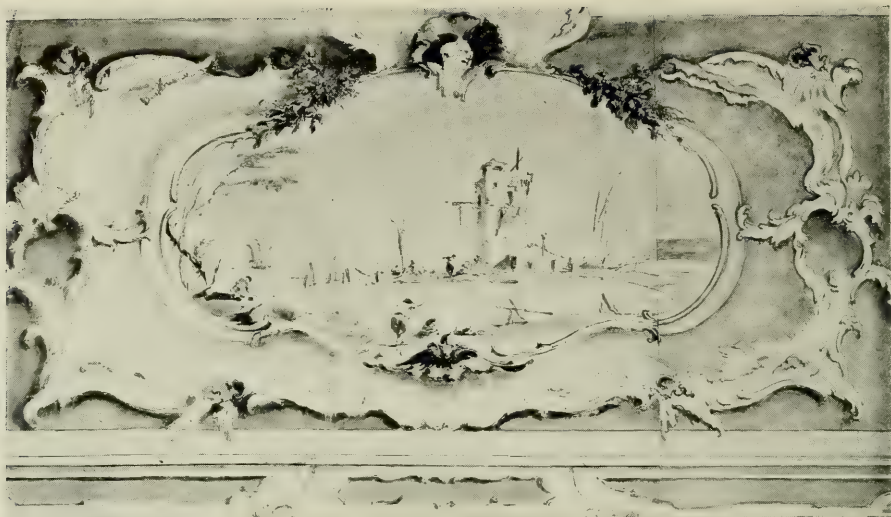
Purchased, The Friends of the Museum Fund.

Fragment of embroidered cotton; Italy, 16th century. Two silk embroidered bands; Italy, 16th century. Four embroidered fragments; Fostat, Egypt, 10th-13th centuries. Three fragments of wool embroidery; Peru, Paracas Culture, about 500 A.D.

Given by Miss Marian Hague.

Twenty-two pieces of embroidery; China, Greece, Japan and Turkey, 19th century.

Bequest of Erskine Hewitt.



19.38-57-242

FRANCESCO GUARDI, 1712-1793

Decorative drawing

From the Warwick, Madrazo and Sarah Cooper Hewitt Collections

Bequest of Erskine Hewitt

ALMONTE 257



1938-57-242

GIOVANNI BATTISTA TIEPOLO, 1696-1770

Venus and Time

From the Collections of Raimundo de Madrazo and Sarah Cooper Hewitt

Bequest of Erskine Hewitt

ALMONTE 254

Embroidered sleeve ruffle; Germany, 18th century. Embroidered net; Hungary, first half of 18th century.

Given by Miss Margaret Taylor Johnstone.

Silk embroidery; Balkan Peninsula, 19th century. Silk and mirror-glass embroidery; India, 19th century.

Given by Kirkor Minassian.

Six examples of drawnwork; New York, 1892.

Given by Mrs. Julia K. Stake.

Two pieces of cutwork; France, 16th century. Linen embroidery; France, 18th century. Four pieces of embroidery; Germany, 18th century. Embroidery; Italy, 16th century.

Given by Mr. and Mrs. Ernest G. Vietor.

PAINTING

Portrait of Miss Eleanor G. Hewitt; about 1890.

Given by Norvin Hewitt Green.

Portrait of Miss Sarah Cooper Hewitt, by James Carroll Beckwith; oil on canvas, 1899. Portrait of Miss Eleanor Garnier Hewitt, by A. de Brunelo; oil on canvas, 1888. Portrait of a child; oil on canvas; Spain, early 19th century. *The Immaculate Conception*, by Giovanni Battista Tiepolo; oil on canvas, about 1750.

Bequest of Erskine Hewitt.

PAPER ARTICLES

Pin-pricked colored paper picture; France or Switzerland, first quarter of 18th century.

Given by Mrs. De Witt Clinton Cohen.

Three printed and embossed Valentines; Germany or United States, about 1868.

Given by Mrs. Harford W. Hare Powel, Jr.

PHOTOGRAPHY

Twenty-three stereopticon slides; Philadelphia, about 1854. Thirty-three photographic *cartes de visite* of generals and civilians of the Civil War period; New York, 1861-1865.

Given by Norvin Hewitt Green.

SCULPTURE

Bronze group: *Bacchantes*.

Bequest of Herman A. Elsberg.

Bronze bust of Abraham Lincoln; United States, 20th century.

Given by Norvin Hewitt Green.

TEXTILE ARTS

Portion of silk and metal double cloth, a part of the Cope of San Valero, formerly in the Cathedral of Lérida, Spain; Spain, 13th century.

Anonymous Gift.

Resist-dyed cotton weaves; Netherlands East Indies, 19th century.

Given by N. D. Bader.

Silk weave brocaded with silver thread; Bianchini Fériér, Inc., Lyon, France, contemporary.

Given by Miss Susan Dwight Bliss.

Collection of fabrics and drawings for textiles designed by Herman A. Elsberg and woven under his direction; France, early 20th century.

Bequest of Herman A. Elsberg.

Woven portrait of Philippe de La Salle, 1723-1803, designer of textiles; designed by Louis Reybaud, Lyon, France, 1854.

Given by the Estate of Herman A. Elsberg.

Three paintings on sheer linen, four of a series representing the five senses, accompanied by verses by Paul Scarron, 1610-1660. Wool netting; Egypt, 5th century. Textile pattern book with samples of one hundred two textiles; Crefeld, Germany, 19th century. Silk compound cloth; Iran, 17th century; silk and metal plain compound cloth, brocaded; Lucca, 14th century. Seven fragments of plain cloth and tapestry; Peru, 400-1400.

Purchased, The Friends of the Museum Fund.

Printed cotton border; France, early 19th century.

Given by Miss Mary S. M. Gibson.

Bone swift for winding wool; United States, early 19th century.

Given by Norvin Hewitt Green.

Cotton towel strip; Italy, 14th century.

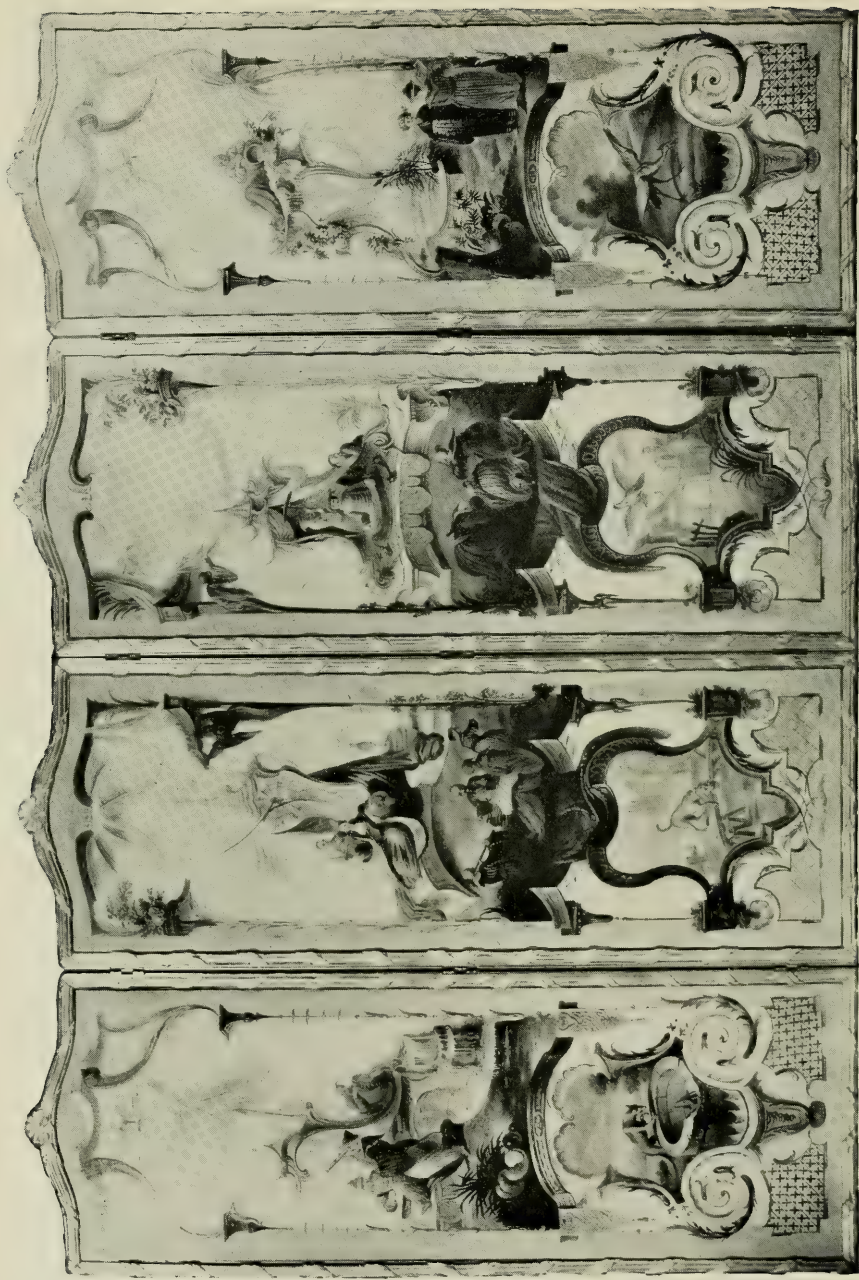
Two textile fragments; Italy, 16th century.

Silk velvet; Spain, 18th century.

Given by Miss Marian Hague.

Sixteen hundred forty-six samples of dress fabrics; France and United States, 1938.

Given by William Hardy, Inc.



JEAN-BAPTISTE LE PRINCE, 1734-1781

Four-fold screen with painted panels

From the Collection of Sarah Cooper Hewitt

Bequest of Enikine Hewitt

1938-57-1300

FRANKS C 103

Two pieces of linen and wool fancy twill;
United States, early 19th century.

Given by Mrs. Montgomery Hare.

Eighty-three pieces of textile fabrics; China,
France, Italy, Japan, United States; 17th-
20th centuries.

Bequest of Erskine Hewitt.

Blue and yellow silk and linen double
cloth; Spain, 17th century.

Given by William Hindley.

Folder mounted with samples of fabrics
used for upholstering, drapery, and floor
covering in bedroom in country house of
Mrs. Marshall Field.

Given by McMillen, Inc.

Two printed cotton textile strips; United
States, mid-19th century.

Given by Miss Marcelia McKeon.

Four fragments of silk compound cloth;
Egypt, 10th-12th century. Two pieces of
printed cotton; India, 18th-19th centuries.

Given by Kirkor Minassian.

Three book marks, silk plain cloth, bro-
caded; England, about 1875. Bought at
the Centennial Exhibition in Philadelphia,
1876.

Given by Mrs. Henry Cole Quinby.

Brocaded silk compound cloth; France, first
half of 18th century.

*Given by Mrs. J. G. Phelps Stokes through
the Museum of the City of New York.*

Mercerized cotton, silk, hemp and metal
compound satin, used at Coronation of
George VI and Elizabeth of England; Eng-
land, 1937.

Given by Miss Helen S. Stone.

Brocaded silk; France, about 1870.

Given by Mr. and Mrs. Ernest G. Vietor.

TOYS

Magic lantern slide, mechanical clown,
music box, and wood and metal dolls'
dishes; France and Germany, 19th century.

Given by Norvin Hewitt Green.

Toy theatre with printed and colored
scenery and characters for the play; *Cin-
derella*, or *The Little Glass Slipper*, by

Benjamin Pollock; London, 1877-1930.

Given by W. H. Solle.

WALL-PAPER

Block-printed paper with scenic medallions
against framework of Gothic architecture;
France, about 1845.

Given by Mrs. Calvin Allison.

Two pieces of wall-paper; France, about
1840.

Given by Mr. and Mrs. Walter Dickson.

Twelve fragments of wall-papers at one time
used as book covers; England, France and
United States, 1760-1830. Twelve lengths
of wall-paper; United States, 1890-1905.
Fragment of wall-paper border; United
States, late 19th century.

Given by Paul F. Franco.

Panel of wall-paper block-printed in dis-
temper colors; France, 1845-1855.

Given by Miss Mary S. M. Gibson.

Four rolls of wall paper with floral design;
France, about 1900.

Given by Norvin Hewitt Green.

Two pieces of wall-paper copied from
originals in the collection of the Museum;
France, about 1830.

Given by Mme. Charles Huard.

Twenty-six pieces of wall-paper, of which
six are derivations of originals in the col-
lection of the Museum; United States, 1937.

Given by Jones and Erwin, Inc.

Roll of wall-paper: *Zinnias*, and two cylin-
ders used for its printing; United States,
1935.

Given by Katzenbach and Warren, Inc.

Fifteen samples of wall-paper; United
States, contemporary.

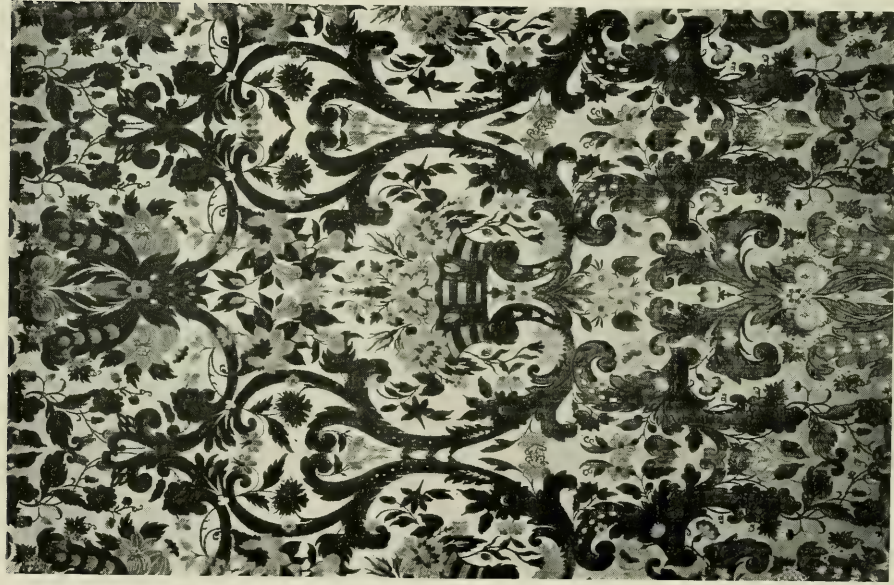
Given by Alfred Montecorboli.

One hundred twenty-two pieces of wall-
paper; England, France and the United
States, 18th-20th centuries.

Given by Miss Grace Lincoln Temple.

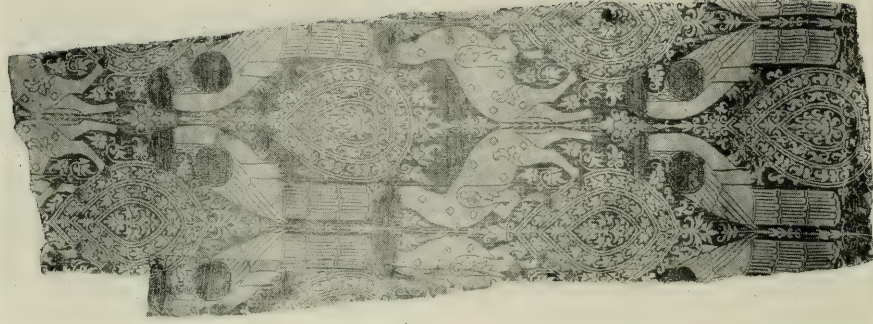
Two lengths of wall-paper, designed by
Paul Wescott and produced by Richard E.
Thibaut, Inc.; the first wall-paper to be
printed by offset. United States, 1938.

Given by Paul Wescott.



CUT AND UNCUT VOIDED VELVET

1938-57-1257 Genoa, 17th century ALMONTE 263
Bequest of Erskine Hewitt



PLAIN COMPOUND CLOTH,
SILK AND METAL, BROCADED

Lucca, 14th century
Purchased, Au Panier Fleuri Fund

1938-841

ALMONTE 186

DONORS TO THE LIBRARY

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American Art Association Anderson Galleries
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1938.58.769

"SERVICE DE L'ACCOUCHEE"

Tin-enamelled pottery (faience)

Menecy, mid-18th century

Given by Norvin Hewitt Green

ALMONTE 266



PORTION OF A PORCELAIN TEA SERVICE

Meissen, about 1725

From the Collection of Eleanor Garnier Hewitt

Bequest of Erskine Hewitt

1938.59.520

CWDERY 196-3

THE FRIENDS OF THE MUSEUM, 1938

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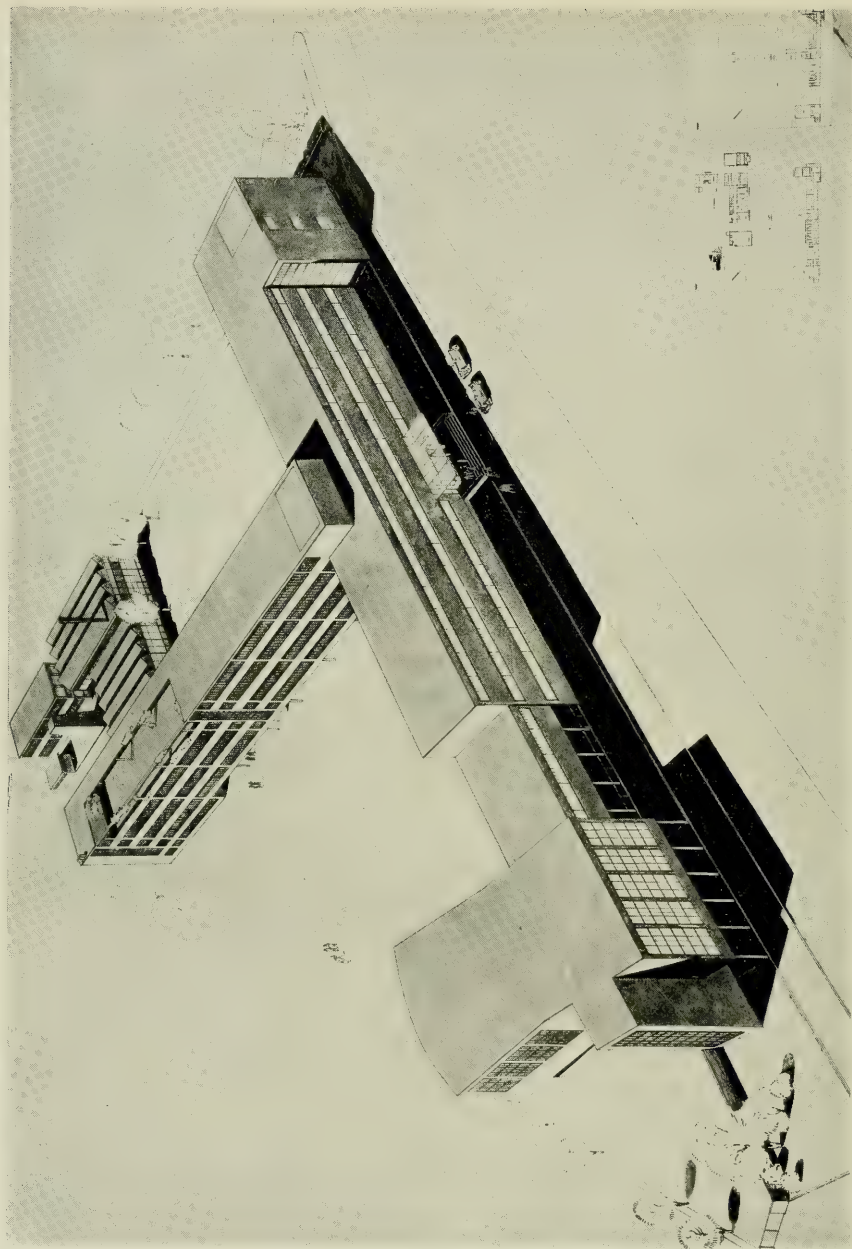
Miss Louise M. Iselin

Mrs. O'Donnell Iselin

Miss Frances H. Ives

Miss Anna A. Jackson

*Deceased



WALTER GROPIUS

Prize-winning design for a professional school in Hagen, Westphalia

Germany, 1929

Given by Walter Gropius

1938-68-1

ALBON TE 260

Morgan W. Jopling
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*Deceased

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Miss Susan Dwight Bliss

Mrs. Montgomery Hare

THE FRIENDS OF THE MUSEUM

The Advisory Council of the Museum established in 1937 the following classes of membership:

BENEFACTORS, who contribute \$1,000 or more

LIFE MEMBERS, who contribute \$500 or more

SUSTAINING MEMBERS, who contribute \$100 annually

SUBSCRIBING MEMBERS, who contribute \$50 annually

CONTRIBUTING MEMBERS, who contribute \$10 annually

ANNUAL MEMBERS, who contribute \$3 annually

Cheques should be drawn to Cooper Union Museum Fund, and sent in care of The Friends of the Museum, Cooper Square and 7th Street, New York.

WALTER MAYNARD, *Treasurer*
 The Friends of the Museum.

COOPER UNION MUSEUM
COOPER SQUARE AND SEVENTH STREET

is served by these lines of transportation

SECOND AVENUE ELEVATED 8th Street (St. Mark's Place) Station

THIRD AVENUE ELEVATED 9th Street Station

B.-M. T. SUBWAY Broadway-Seventh Avenue Line—8th Street Station

I. R. T. SUBWAY Lexington-Fourth Avenue Line—Astor Place Station

INDEPENDENT SUBWAY Sixth Avenue and 4th Street Station

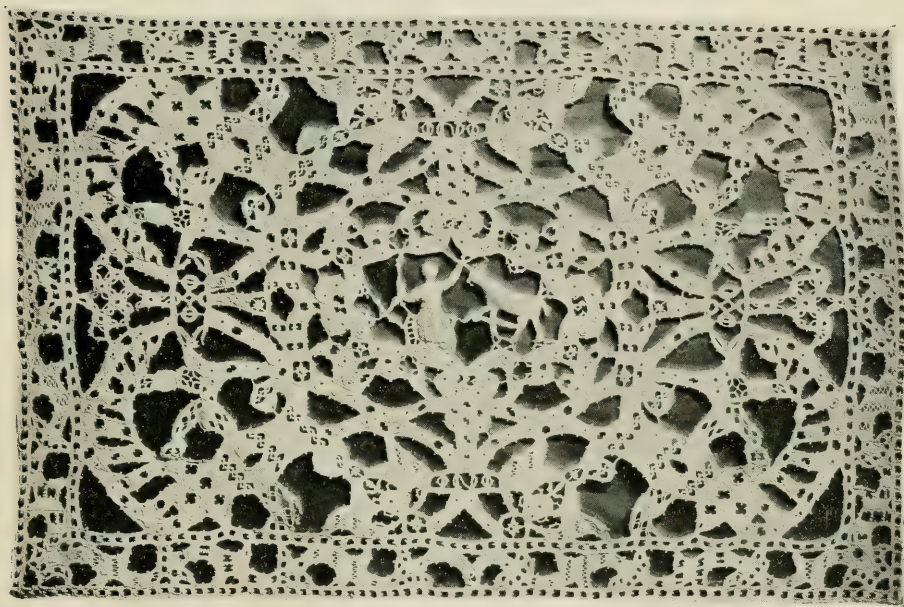
HUDSON-MANHATTAN TUBES 9th Street Station

FIFTH AVENUE BUS "Wanamaker Terminal" route

BROADWAY BUS EIGHTH-NINTH STREET CROSSTOWN BUS

MADISON-FOURTH AVENUE BUS LEXINGTON AVENUE BUS

CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF COOPER UNION



1931-5-43 CUSHION COVER; ITALY, SIXTEENTH CENTURY. SEE PAGE 215. ALMONTE 289

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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF COOPER UNION

VOL · I · NO · 6

APRIL · 1940

THE work of the past year in the Museum, as it appears in the following pages, is reviewed by the Advisory Council with a certain degree of satisfaction. There has been, in many directions, progress toward long-desired ends; and though the important question of inadequate quarters has yet to be solved, a partial solution has been achieved through the accomplishments of the past twelve months.

Arrangement of the collections within the confined space available for display has continued, with the reconstruction of five galleries and the restoration of office space previously sacrificed to the needs of the exhibition program. Further portions of the rich collections assembled in earlier years have undergone study and research, and are in process of installation. Important additions have been made to the collections, notably the group of laces from the collection of the late Mrs. John Pierpont Morgan, and two special exhibitions have been held.

Public response to the Museum's efforts has been greater than ever before, in so far as the number of visitors can be considered indicative. Much gratitude is due to the Trustees of Cooper Union, who have allotted an increased sum for the support of the Museum; and the contribution made by the Friends of the Museum continues to be of the greatest value in underwriting activities which otherwise could not be performed. The devoted work of the volunteer assistants, who are mentioned on a later page, has been of particular value during the year.

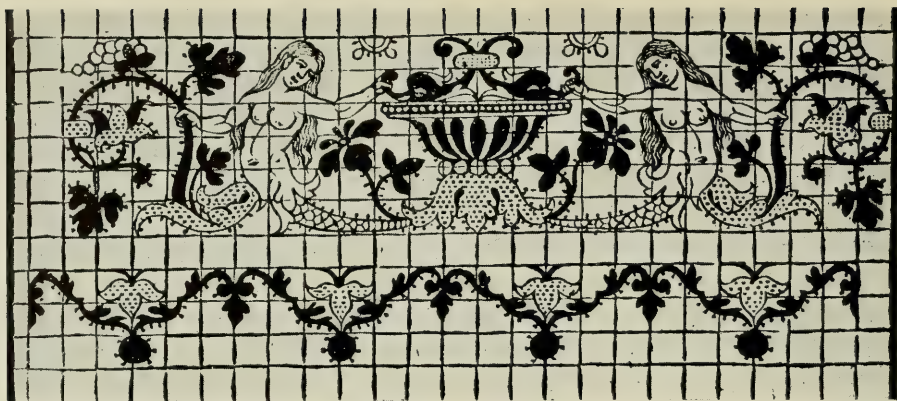


FIG. 1. DETAIL OF A PAGE FROM AN EARLY LACE PATTERN BOOK, *L'honesto essemplio*, BY MATEO PAGANO, PUBLISHED IN VENICE, IN 1550. COMPARE WITH THE LACE IN FIG. 2.



FIG. 2. PANEL OF NEEDLEPOINT LACE, VENICE, 16TH CENTURY
GIVEN BY MISS ELEANOR GARNIER HEWITT

1931-27-26

Old. Inst 5629-A

LACES IN THE MUSEUM'S COLLECTIONS

AMONG the earliest acquisitions of lace by the Museum was what still remains one of its most important treasures. This is a piece of Italian cutwork with pattern in needlepoint which came as a loan from Miss Eleanor Garnier Hewitt (fig. 2).¹ Dating from the sixteenth century, it is a piece that breathes the very spirit of the Renaissance in its workmanship and in its design. There are angels, placed either side of a fountain beside which are scrolling branches of oak leaves, and under which are two well-drawn stags lying quietly at rest; there is also a vase with scrolls and leaves, acorns and flowers; while, at either end, a lion walks along with head and tail erect. This piece, known technically as *punto tagliato a fogliami*, is a splendid illustration of the steps by which needlepoint lace proceeded from openwork embroidery on linen, to the point where it was pure lace, no longer dependent on the linen foundation. In this case, the pattern is worked in *punto in aria*, further enriched with little curls and knobs, and is placed against a reticulated background formed of threads left in the linen from which parts had been cut away. The strip is edged with bobbin lace points.

A special importance is given to this piece in that we know where the inspiration for the pattern may have been found. In a book by Mateo Pagano,² which was published in Venice in 1556, we find figures similar to the angels (fig. 1) and the lion, and other details appear in an earlier book by Pagano,³ published in 1550. As to the use of such lace it is interesting to see that it is worn by ladies in portraits painted by sixteenth century artists as in that of the Venetian lady by Paris Bordone in the Museum at Douai in France.

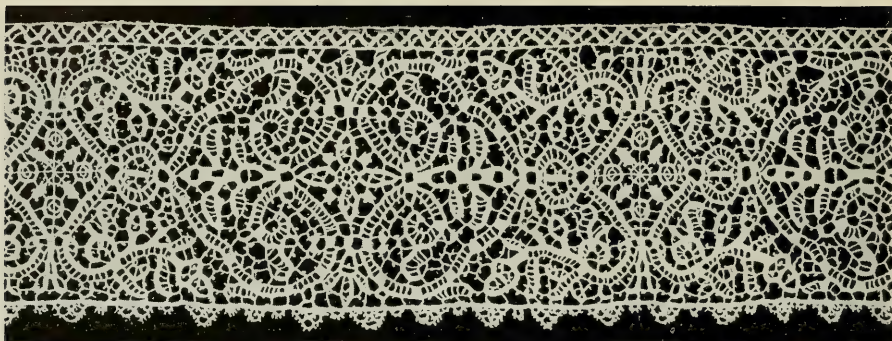
But even before this very important piece had arrived at the Museum, other gifts had been made. In fact in the first Annual Report published by Cooper Union after the Museum had been founded (1896), indeed in the very first gift, that of the Misses Hewitt, there are several pieces of lace. In 1898, the Annual Report lists "a large and valuable piece of Venetian Point Lace," given by Señor Raimundo de Madrazo (fig. 4).⁴ This is a graceful design of scrolls with flowers and leaves worked in the finest buttonhole stitches. It is typical of seventeenth century design and

¹ Bequeathed in 1931. 1931-27-26, Panel of needlepoint lace, Venice, 16th Century. Illustrated in Morris, Frances and Hague, Marian: *Antique Laces of American Collectors*, Published for The Needle and Bobbin Club by William Helburn, Inc., New York, 1920, pl. XVI.

² Pagano, Mateo. *La gloria et l'honore de ponti tagliati a fogliami*. Venice, 1556. 4to. No. 87b in Arthur Lotz: *Bibliographie der modelbücher*. Leipzig: Karl W. Hiersemann, 1933.

³ Pagano, Mateo. *L'honesto essempro*. Venice, 1550. 4to. Lotz, no. 85a. Facsimile reprint, Venice, Ongania, 1878, in Cooper Union Museum Library.

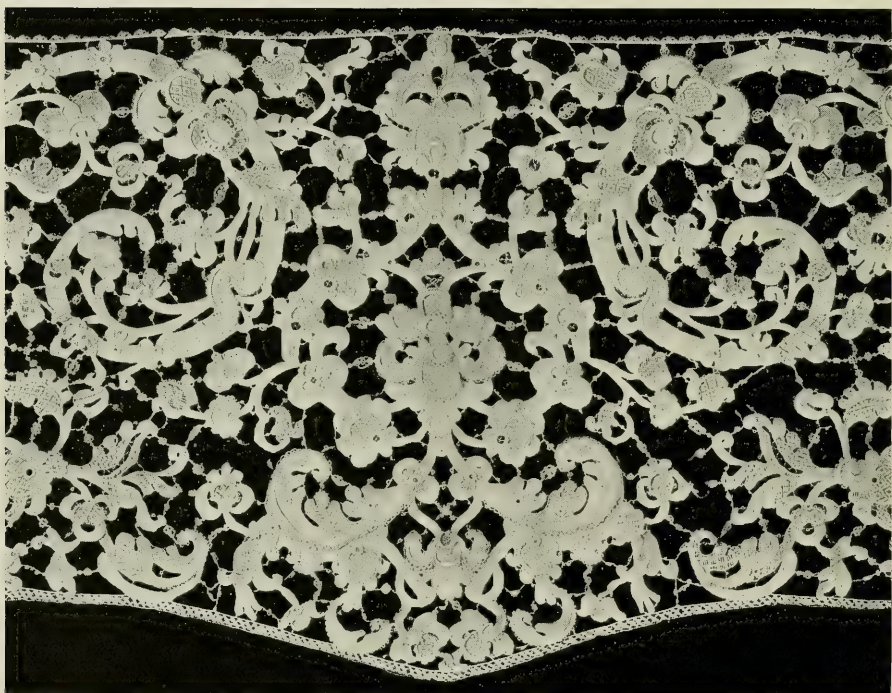
⁴ 1898-1-1, Panel of needlepoint lace, Venice, 17th century. Ill., Morris and Hague, *op. cit.*, pl. XXXIII.



1933-1-16

FIG. 3. BORDER OF NEEDLEPOINT LACE, ITALY, 17TH CENTURY
GIVEN BY MRS. FREDERIC SALTONSTALL GOULD

ALMONTE
474



1898-1-1

FIG. 4. PANEL OF NEEDLEPOINT LACE, VENICE, 17TH CENTURY
GIVEN BY RAIMUNDO DE MADRAZO

ALMONTE 475

may be considered an example of fully developed lace. The leaves, stems and flowers are lightened by tiny spaces which appear as a delicate line of tracery, or as diamonds, chevrons, or patterns based on these forms. Picots were used to enrich the raised portions of the pattern and also on the brides, which sometimes form dainty ornaments in themselves. This type of lace is often found in portraits.

From time to time other pieces were added by the Museum's friends to its growing collection; pieces of which we have not space to speak here but which added to the value and usefulness of the collections. This is particularly true of the Misses Hewitt, whose constant thoughtfulness and generosity resulted in many gifts, far too many to mention in a short article. These gifts, though spread out over many years, will be treated together with no differentiation as to gifts made during their lifetime, or the bequests made by them or by Erskine Hewitt, or the gifts of Norvin Hewitt Green, as all belonged, at one time, to the Misses Hewitt.

Of the gifts not yet described, perhaps the outstanding one is the cover — now shown on a cushion (ill. on cover).⁵ This is of linen with portions cut out, the remaining part being embroidered and some of the spaces ornamented with needlework stitches. In the center, in needlepoint, is a woman with an animal, probably a unicorn; and, surrounding them, worked in the linen, a balanced design in which scrolls and vines appear. The cushion cover is put together with bands of reticello in a typical design of wheels within squares. No one can fail to admire the beauty of the design — its symmetry, its rich intricacy, its proper proportion of light and dark (the amount of linen left as related to that cut away); and above all, the skillful needlework in which satin and buttonhole stitches predominate.

Many bits of reticello have come from the Hewitts, either as strips or as details in the enrichment of covers made of fine white linen. But it was not only the early laces that interested the Misses Hewitt for they also acquired examples of the later types, both needle and bobbin, and these may now be seen in the exhibition cases in the Museum. There are exquisite lappets of Binche lace, made in the early eighteenth century and showing delightful patterns of flowers on a ground of *fond de neige*. There is a lappet of bobbin lace made in Flanders about forty years later with a pattern of flower sprays within a scalloped border. There is a fine strip of Valenciennes and a border of point d'Alençon.

The following years also bear record of gifts of lace, some large, some

⁵ 1931-5-43, Cushion cover, intagliatela, seamed with reticello, Italy, 16th century. Ill., Morris and Hague, *op. cit.*, pl. XXX.

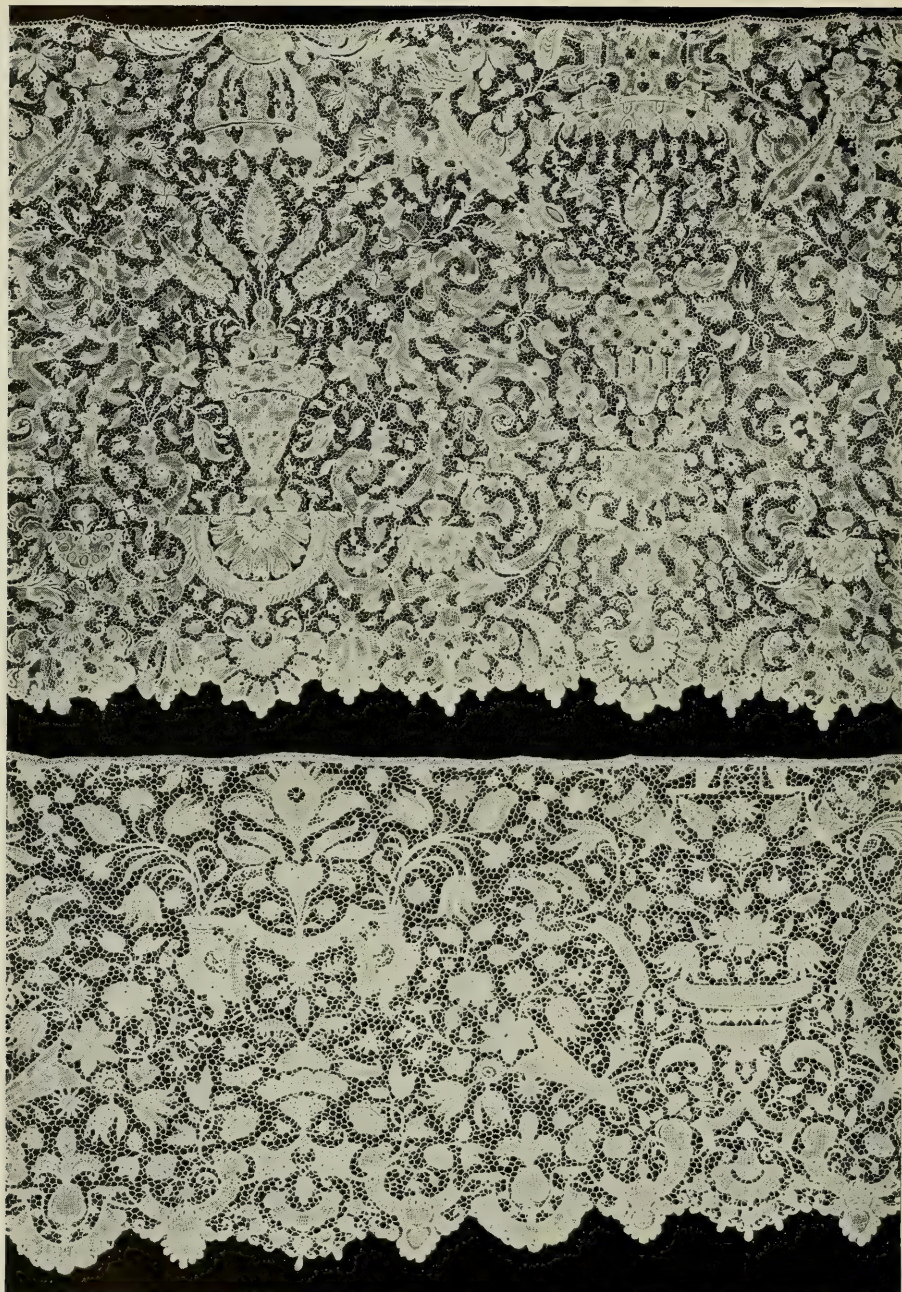


FIG. 5. TWO FLOUNCES OF NEEDLEPOINT LACE, FRANCE, EARLY 18TH CENTURY
GIVEN BY MISS EDITH WETMORE

1935-17-1

1935-17-2

ALMONTE 473
" 478

small, some very important, others less so but all contributions from kind and generous friends to the Museum's collection. Thomas Snell was one of the early donors and one of his gifts was a very fine group⁶ of small pieces which served, for many years, to show lace types and which now forms the backbone, so to speak, of the Study Collections which will be described later. From Ambrose Monell, a handsome set of ecclesiastical pieces⁷ in embroidered filet, including chasuble, manipule, stole and chalice cover, was received. They were exhibited near the beautiful embroidered altarpieces and the velvets of the J. P. Morgan collection.

A large and important collection of lace, received in 1933, was Mrs. Frederic Saltonstall Gould's generous gift of 257 pieces.⁸ This included lengths of both needle and bobbin laces, many small pieces, and a strip of linen decorated with drawn work in various stitches. Reticello and needlepoint from Italy and the more delicate bobbin laces of Flanders and northern France, including a fine series of Valenciennes laces, contribute to the interest of this collection, as do pieces from Belgium, Holland, Russia and the eastern Mediterranean centers of Syria and Malta. The laces of the aristocrats and of the peasants are represented. And besides the old laces, there are examples of modern work from the Italian cities of Genoa and Capri, from Alençon in France, from England and from other places where the lace industry lasted into the twentieth century. It is this comprehensiveness which makes the collection of special value to a museum where people interested in lace are continually coming to study and often have the wish to compare different types. The usefulness will be evident when it is known that sixty-one of Mrs. Gould's pieces were used on the Study Charts, these sixty-one pieces falling into nineteen of the twenty-eight classifications in the history and development of lace.

From Miss Edith Wetmore came two of the Museum's finest pieces of lace, two flounces in Point de France (fig. 5) dating from the early part of the eighteenth century.⁹ To one who appreciates the technique of lace-making the high quality of these pieces is at once apparent and words seem entirely inadequate to express one's pleasure in them, or to describe them for the reader's enjoyment. Yet the attempt must be made

⁶ 1897-8-1 through -333, Collection of embroideries and laces for study purposes: Italy, Flanders, France, and other countries, 17th, 18th, and 19th centuries.

⁷ 1910-22-1 through -4, Chasuble, stole, chalice cover and altar frontal of filet lace, Italy, 18th century.

⁸ 1933-1-1 through -257, Collection of laces; Italy, Flanders, France, and other countries, 17th, 18th, and 19th centuries.

⁹ 1935-17-1 and -2, Two flounces, needlepoint lace, Point de France, early 18th century. Ill., Morris and Hague, *op. cit.*, pl. L, LI.

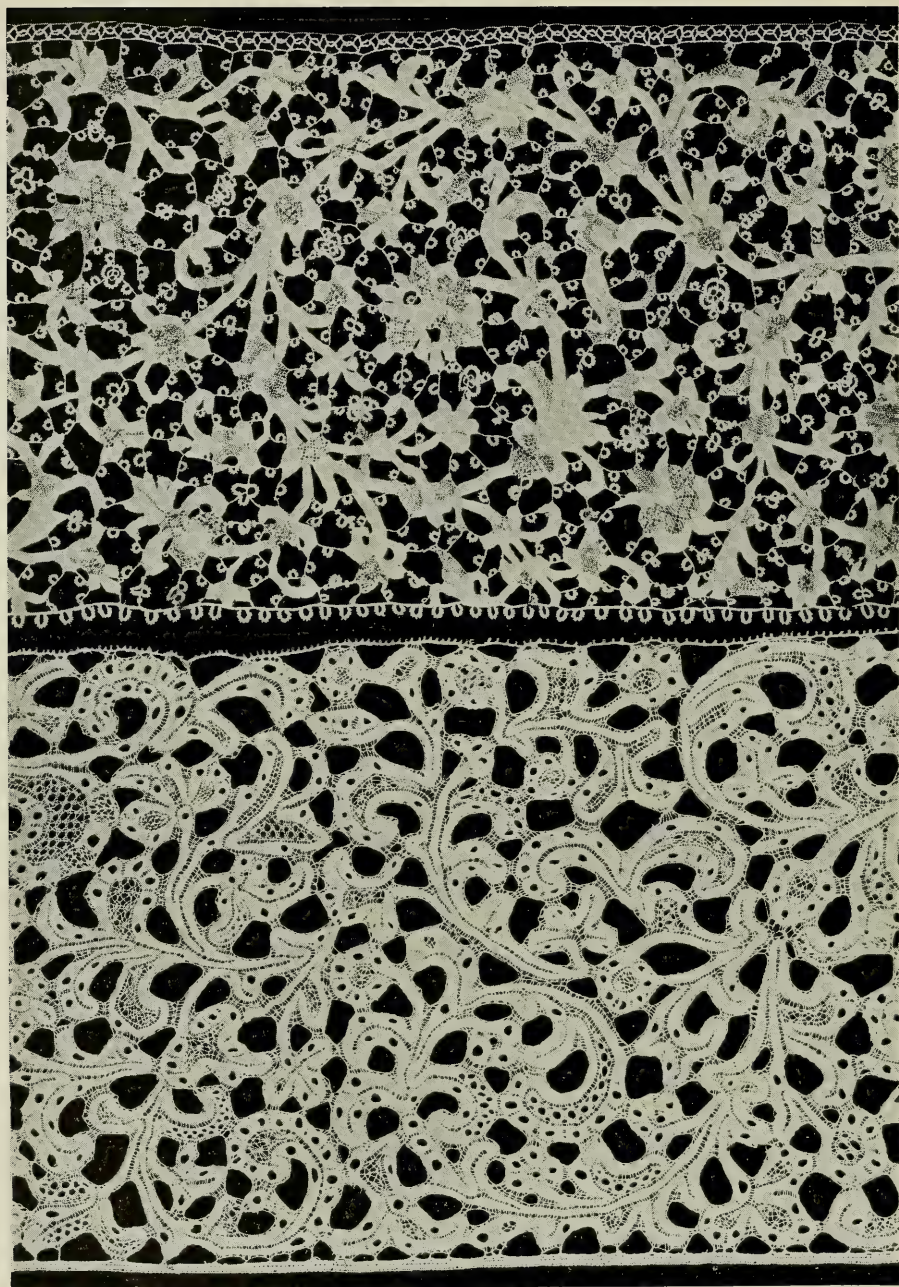


FIG. 6. TWO PIECES OF SEVENTEENTH CENTURY LACE
 ABOVE, PANEL OF ITALIAN NEEDLEPOINT. BELOW, STRIP OF FLEMISH BOBBIN LACE.
 BEQUEST OF MISS ADÈLE KNEELAND, THROUGH MRS. PHILIP AINSWORTH MEANS

1939-64-18
 1939-64-19

ALMONTE 471
 " 476

so that people unable to visit the Museum may know these things of superlative artistry with their millions of tiny stitches, each one so cleverly wrought to do its part in forming the beautiful whole. The wider flounce, measuring three and one-quarter yards in length by twenty-three inches in width, has a pattern of the candelabra type in which two alternately-placed vases of flowers standing under canopies are shown with flowers and bands which, winding through the pattern, take curving, but also angular, turns. It is the angular turns which lend a touch of the formal elegance of the days of Louis XIV to the design. To the second piece given by Miss Wetmore, a flounce or border, all of the compliments paid to the first flounce may be paid with equal sincerity. Yet this piece has also a distinctive character which gives it its own charm, in the greater simplicity of pattern and in the more naturalistic rendering of plant life, for here we may recognize the tulip, the carnation, the narcissus and other of our flower favorites.

A third example of Point de France,¹⁰ recently purchased from funds given by The Friends of the Museum, is a portion of a flounce. This piece also has great richness of detail which is lightened by the grand brides picotées which here, as in the other flounce, provides a regular ground for the varied details of the closely worked toilé. Here again, in similar arrangement so characteristic of the laces of that time and place, are vases with plant forms, alternately placed and filling the width of the flounce, the spaces between showing a delightful arrangement of spring flowers.

A very useful and welcome gift was that of Mr. and Mrs. Ernest G. Vietor, who gave a collection of forty-nine small pieces of lace.¹¹ Such pieces, sometimes used singly but often in comparison with others, are excellent for studying technique and pattern. Thirty-one pieces illustrating eleven of the twenty-eight classifications were taken from this source for use on historical and technical charts which were being prepared at the time the gift was received.

Among other pieces in the Bequest of Miss Adèle Kneeland, received through Mrs. Philip Ainsworth Means, is a group of seventeenth-century laces of several types which have been arranged to show the range of lace at this time. From Flanders comes a piece of bobbin lace (fig. 6)¹² and, for comparison with it, a piece of Milan lace.¹³ Then there are two other

¹⁰ 1938-30-5, Portion of a flounce, needlepoint lace, Point de France, about 1730.

¹¹ 1938-23-1 through -49, Collection of laces, Italy, Flanders, France, and other countries, 17th, 18th, and 19th centuries.

¹² 1939-64-19, Strip of lace, bobbin, Flanders, 17th century.

¹³ 1939-64-10, Strip of lace, bobbin, Milan, 17th century.



FIG. 7. BORDER OF NEEDLEPOINT LACE, VENICE, LATE 17TH OR EARLY 18TH CENTURY
GIVEN BY MRS. GEORGE NICHOLS, FROM THE COLLECTION OF HER MOTHER, MRS. J. P. MORGAN

1939-66- 4 B

Almonte 472

laces from the north of Italy, both with bobbin braid; but in one, a bobbin mesh, and in the other, there are needle-made fillings and brides. All four pieces show the pattern of scrolling flowers and leaves so typical of this period. Needlepoint lace is represented by a delightful panel in Venetian flat point (fig. 6)¹⁴ of similar design.

But not all of the laces at Cooper Union Museum are old laces and among the recent gifts are two which prove that lace making still continues and that it is still an expression of contemporaneous events. In the spirit of this age, these two pieces are machine-made. The first is a fragment of the lace made in France to commemorate Lindbergh's historic flight of May 20-21, 1927, over the Atlantic Ocean.¹⁵ The design shows a monoplane, an ornament representing the stars and stripes and the words "Hurra to Lindbergh." This was given by Mrs. Samuel Cabot. The second piece,¹⁶ made at the time of the Royal Jubilee of King George and Queen Mary of England in 1925, was given by Miss Mary S. M. Gibson. It shows a crown, the dates 1910 and 1935, and a conventionalized rose spray.

Thus it is that a collection such as this started by the Misses Hewitt, becomes known in time and attracts other gifts, either through the collection itself which acquires friends, or through the friends of the donors. During the past winter evidence of this came in the gift, made by Mrs. George Nichols, of laces from the collection of her mother, Mrs. J. P. Morgan, a gift which included fine examples of most of the important types of lace.

To begin with there is the piece of ecclesiastical lace¹⁷ which is one of the earliest. Here are medallions within flowering wreaths, placed against a background of flowers and, in each medallion, the crowned Virgin with the Child in Her arms and two saints in attendance.

Other Italian pieces show the needlepoints of Venice and, in a little group of five pieces, one may see point plat de Venise, gros point, point de neige or rose point — all characteristic types in characteristic patterns and all worked with exquisite skill. One piece, the gros point,¹⁸ shows a pattern of gracefully twisting stems with pomegranates and curling leaves, the toilé of fine buttonhole stitches with parts worked in relief.

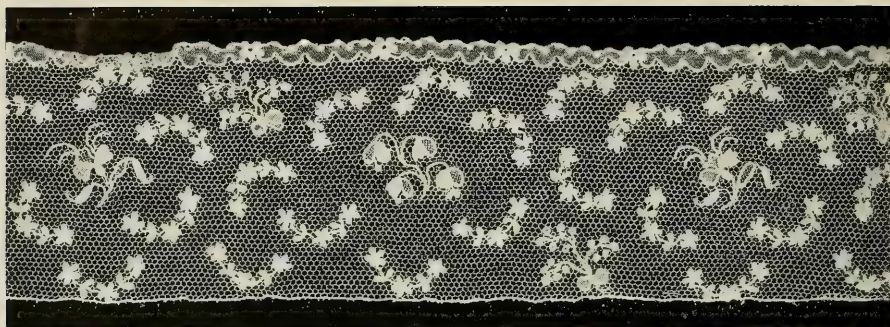
¹⁴ 1939-64-18, Panel of lace, needlepoint, Italy, 17th century.

¹⁵ 1939-52-3, Lace, machine, France, 20th century.

¹⁶ 1936-24-1, Lace, machine, England, 20th century.

¹⁷ 1939-66-1, Ecclesiastical lace, needlepoint, Italy, 17th century. See Johnstone, Margaret Taylor: *Ragnia: the mystery spot in lace-history*, in the Bulletin of the Needle and Bobbin Club, 1926, vol. X, no. 1, p. 8.

¹⁸ 1939-66-2, Border, needlepoint, Italy, Venice, 17th century.



1939-66-14 FIG. 8. BORDER OF NEEDLEPOINT LACE, POINT D'ALENÇON, FRANCE, 18TH CENTURY ALMONTE 480
 GIVEN BY MRS. GEORGE NICHOLS, FROM THE COLLECTION OF HER MOTHER, MRS. J. P. MORGAN



1939-66-11 FIG. 9. DEEP BORDER OF BOBBIN LACE, MILAN, EARLY 18TH CENTURY ALMONTE 470
 GIVEN BY MRS. GEORGE NICHOLS, FROM THE COLLECTION OF HER MOTHER, MRS. J. P. MORGAN

In two pieces in rose point (fig. 7),¹⁹ scrolling lines somewhat difficult to trace, but never monotonous, form an excuse for an abundance of delicate flowers and leaves which, like the brides, are edged with tiny picots producing an extremely light and dainty effect. There is also flat Venetian point²⁰ and, contrasting with it, a Flemish version²¹ of the same type of lace. They were much alike for there were close ties, commercially and intellectually, between the people of Flanders and those of Italy. Techniques and patterns were passed back and forth with a resulting similarity in the laces which makes it difficult at times to tell in which place a given piece originated.

Nor have the bobbin laces of Italy been neglected, for the gift includes several. There is a cap crown²² made of bobbin braid which has been twisted and looped back on itself in many irregular twists. Each little loop or twist thus formed has been filled in with needlepoint stitches and the tape joined with needle brides. As arranged now the piece is edged with a narrow bit of pillow lace, scalloped on one border and with the little seeds, or wheat ears, so typical of Genoese workmanship. An example of lace²³ entirely bobbin-made is the eighteenth century border with pattern of scrolls and leaf forms joined with double tie bars ornamented with picots. The third piece (fig. 9)²⁴ is the border of Milanese in a handsome design showing the "candelabra" formed of tape looped into whorls, somewhat as in the first of these pieces, and joined, not with needle stitches, but with bobbin ground which has been worked in after the pattern had been completed.

Although Mrs. Morgan, like most of the lace collectors of her generation, probably bought her laces primarily for wearing they are, because of their lovely quality, museum pieces as well. Being very fond of lace, she wanted to have it near her where she could see and enjoy it. Consequently she often selected pieces with which to have her gowns trimmed, and frequently wore a lace shawl or carried a lace-trimmed handkerchief. This fondness for lace was a feeling that she shared with the ladies of the past who also loved the fragile, web-like material and who considered it the choicest ornament they could have, so that it became to them an important part of costume. And to both men and women in the

¹⁹ 1939-66-3, Flounce, needlepoint, Venice, 17th or early 18th century. Ill., Morris and Hague, *op. cit.*, pl. XL. 1939-66-4, Border, needlepoint, Venice, 17th or early 18th century. Ill., Morris and Hague, *op. cit.*, pl. XLIV.

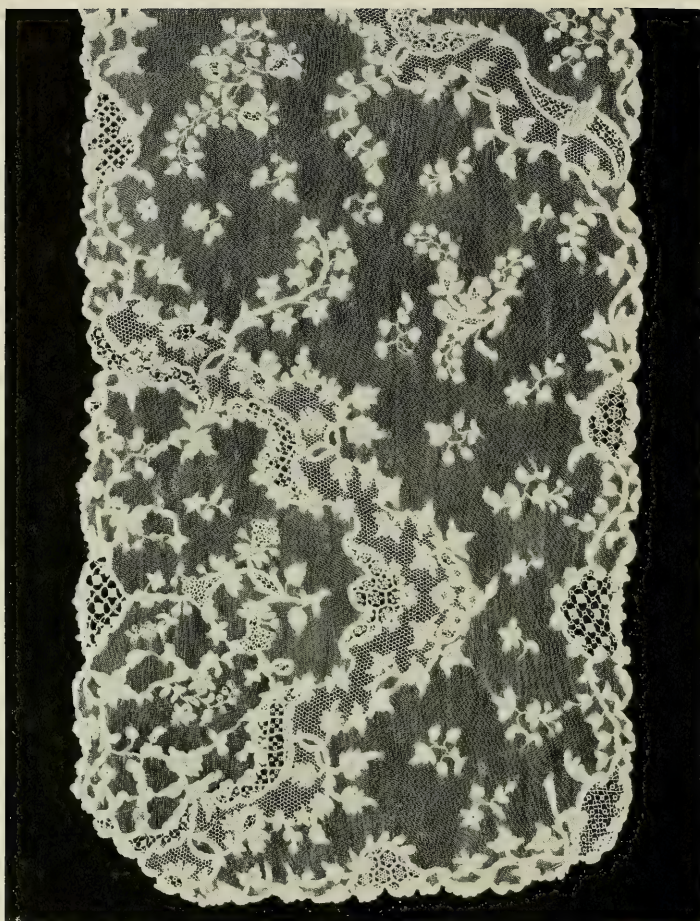
²⁰ 1939-66-5, Border, needlepoint, Italy, 17th or early 18th century.

²¹ 1939-66-6, Border, needlepoint, Flanders, 18th century.

²² 1939-66-10, Cap crown, needlepoint and bobbin, Italy, early 18th century.

²³ 1939-66-9, Border, bobbin, Italy, early 18th century.

²⁴ 1939-66-11, Border, bobbin, Italy, Milan, early 18th century.



1939-66-13 FIG. 10. SCARF OF NEEDLEPOINT LACE, POINT D'ARGENTAN, ALMONTE 479
 FRANCE, 18TH CENTURY
 GIVEN BY MRS. GEORGE NICHOLS, FROM THE COLLECTION OF HER MOTHER,
 MRS. J. P. MORGAN

seventeenth and eighteenth centuries, costume and dressing were important parts of life to which they, unlike the men and women of today, frankly gave the major portion of their time and attention. The result was, of course, a wide demand for lace and the French sent huge sums of money to Italy for it, until Colbert in 1665, recognizing as inevitable the fact that the fashionable world insisted on buying lace, organized the industry in France in order that the money should be spent at home to the advantage of the French people.

Up to this time the heavier lace had been made. It was worn flat, or slightly gathered, as was the style in the seventeenth century when collars, either the standing type which came high up to the ears, or the falling variety which rested on the shoulders, were enriched with lace, and when wide bands of lace were worn as borders on albs by the dignitaries of the Church and as flounces by the ladies of the Court. But gradually, as lighter laces were made, the fashions changed and gathers and ruffles became more and more popular until, with the coming of the eighteenth century and the spread of French taste over Europe, the new style of lace was widely used. The patterns were, at first, gay and charming with the spirit of the rococo and, later, dainty and fine with the restraint marking the classic revival. Great gentlemen wore ruffles at their throats and wrists and, at times, even on their shoes; great ladies wore lace on their bodices, on their skirts (often yards and yards of it), on their sleeves, and at times even in their hair. It had a tremendous vogue before the French Revolution especially, and was also known in the nineteenth century when hand-made lace was applied to net, and shawls and mantillas were worn. In Mrs. Nichols's gift there are laces of almost all periods.

Representing the eighteenth century in Italy there are several pieces of Burano lace. Sleeve ruffles²⁵ and a border show the distinctive characteristics of the output of this island. The flowers, naturalistic in drawing, if not definite as to species, are made with the finest of little stitches, and a band curving through the pattern gives the opportunity to use many needlepoint designs. It is pointedly of the eighteenth century in design and technique and is typical of the Italian laces at the time they were receiving inspiration from the French. Another pattern of Burano is seen in the garniture (fig. 11),²⁶ or set, of six pieces. Three of them are shaped, perhaps for use as a fichu and revers, and three are strips

²⁵ 1939-66-8, Lace border and two ruffles for sleeves, needlepoint, Italy, Burano, 18th century.

²⁶ 1939-66-7, Garniture, needlepoint, Italy, Burano, 18th century.



1939-66-71 FIG. 11. PART OF A GARNITURE OF NEEDLEPOINT LACE, BURANO, ITALY. 18TH CENTURY ALMONTE 477
 GIVEN BY MRS. GEORGE NICHOLS, FROM THE COLLECTION OF HER MOTHER, MRS. J. P. MORGAN

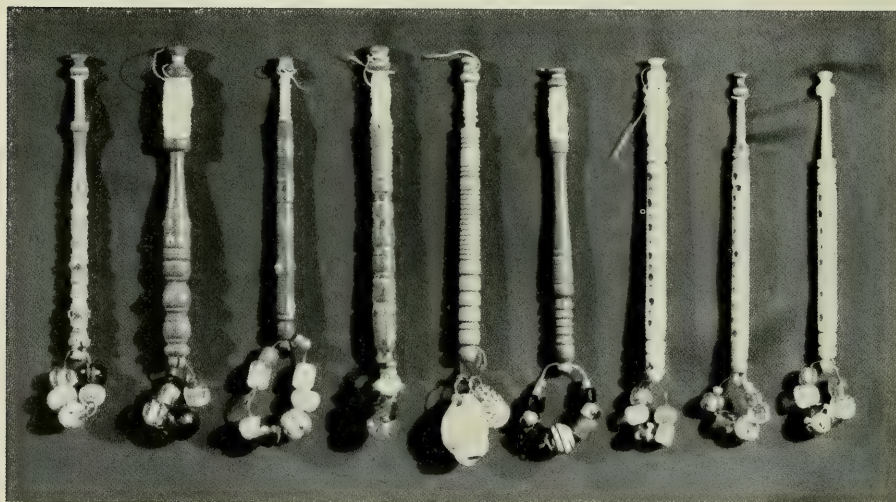


FIG. 12. ENGLISH LACE BOBBINS OF THE 18TH AND 19TH CENTURIES
 PART OF A COLLECTION GIVEN BY MRS. C. H. JUDKINS. SEE PAGE 233.

1939-60-145

ALMONTE 487

which have a total length of over five yards. This would have been handsome trimming for a dress such as we see worn by the Venetian ladies in portraits painted two hundred years ago.

French needlepoint of the eighteenth century is well shown in a number of pieces. All have dainty flower patterns, sprays of small flower and leaf forms with details of the *petit réseau*, definitely outlined with the Alençon cordonnet which, in several instances, is edged with tiny picots. Surrounding each pattern is one of the characteristic meshes attributed to Alençon and Argentan — the looped buttonhole,²⁷ the *tortillé*,²⁸ or the hexagon²⁹ with buttonholed sides. For showing the adaptability of these designs to definite areas, we would point out a scarf (fig. 10).³⁰ Beautifully made, its design shows bands of openwork stitches arranged in five V-shaped forms with sprays growing out of them and other detached flowers sprinkled over the ground. The whole is surrounded by a border of scallops with flowers and “jours” filled with fancy stitches.

Borders presented a definite problem to the designer, for they were often gathered and worn as ruffles so that the pattern was not clearly seen. One border (fig. 8)³¹ of point d’Alençon, with details so fine that a magnifying glass is needed for real appreciation, is particularly delightful, with small carnations and snow-drops arranged as detached motives and surrounded by garlands of little flowers.

Bobbin laces are included too. Among the Mechlins,³² there are a lappet and a narrow border of special charm. Both have the swinging band with decorative stitches from which are thrown off sprays of flowers outlined with the characteristic silky thread. Then there are several other borders³³ ornamented with flowers arranged, generally, as a band along the border above which is a small motif as a bud, or a leaf, or a ring, sprinkled over the close, even mesh.

Other borders, of Valenciennes, show this lace in a number of attractive designs — designs which are in themselves not very different from those of Mechlin, but which are worked in a different way. Here there is no silky outlining thread, only a row of open stitches outlining the *toilé* which, with its threads crossing at right angles to form the cloth stitch, sets off the pattern very definitely from the ground of square mesh — a mesh which indicates that these pieces are of, or near to, the

²⁷ 1939-66-18, Border, needlepoint, Point d’Alençon, France, 19th century.

²⁸ 1939-66-17, Two lappets, needlepoint, Point d’Alençon, France, 18th century.

²⁹ 1939-66-12, Scarf, needlepoint, Point d’Argentan, France, 18th-19th centuries.

³⁰ 1939-66-13, Scarf, needlepoint, Point d’Alençon, France, 18th century.

³¹ 1939-66-14, Border, needlepoint, Point d’Alençon, France, 18th century.

³² 1939-66-19, Border, bobbin, Mechlin, 18th century. 1939-66-20, Lappet, bobbin, Mechlin, 18th century.

³³ 1939-66-21 through -28, Eight borders, bobbin, Mechlin, 18th and 19th centuries.

nineteenth century. One which is a general favorite, is the blackberry pattern³⁴ showing a graceful design of blossoming plants whose leaves form the irregularly-shaped edge. This piece is unfinished at one end and the threads hanging from it are of great interest to all who like to see how things are made.

From Flanders in the eighteenth century come four pieces³⁵ of Point d'Angleterre — that lace so greatly admired in England and given this name in the hope of misleading customs inspectors. They are a border, two sleeve ruffles and a fan mount, not a set, but all showing the features of this artistic lace.

In the next century Belgian lace was very much used and often the bobbin-made ornaments were applied on a machine-made net. This is the case in the parts of a dress³⁶ dating from about 1900, on which are graceful ribbon-tied festoons of lace flowers and ornaments, and of crossing bands of flowers and leaves. Somewhat restricted on the upper part of the dress, the ornament spreads out on the full skirt and train into most attractive sweeping curves.

Three handkerchiefs,³⁷ each one with the initials J N M in an exquisitely embroidered monogram, and each one edged with lace, Mechlin, Alençon, and Point d'Angleterre, show yet another way in which the ladies who loved lace made use of it.

With a mere mention of the shawls,³⁸ a blonde lace shawl, triangular in shape with flowers in shining silk and a large, oblong mantilla of black Chantilly in one of the best of these lovely designs, we must end these descriptive notes. But we do not want to close without extending to the Museum's many friends a cordial invitation to come and see this lace which has so greatly enriched its collection.

ELIZABETH HAYNES

³⁴ 1939-66-33, Border, bobbin Valenciennes, 18th-19th centuries.

³⁵ 1939-66-39, Two sleeve ruffles, bobbin, Point d'Angleterre, 18th century. 1939-66-40, Border, bobbin, Point d'Angleterre, 18th century. 1939-66-49, Fan mount, bobbin, Point d'Angleterre, 18th century.

³⁶ 1939-66-38, Parts of a dress, bobbin lace applied on net, Brussels, 19th century.

³⁷ 1939-66-46, Handkerchief, linen edged with Point d'Angleterre, 18th century. 1939-66-47, Handkerchief, linen edged with Point d'Alençon, 18th century. 1939-66-48, Handkerchief, linen edged with Mechlin lace, 19th century.

³⁸ 1939-66-43, Shawl, Chantilly, Belgium or France, 19th century. 1939-66-45, Mantilla, France or Spain, 19th century.

THE LACE STUDY COLLECTION

WITH CHARTS AND CARDS SHOWING
THE HISTORY AND DEVELOPMENT OF LACE

THE MUSEUM, following the first principles of Cooper Union, aims especially to meet the requirements of students and so it was decided to form a Study Collection which would explain the history and technique of lace making. The plan in use, of Charts and Cards, was evolved with the help of Miss Marian Hague, a member of the Advisory Council, and it was based on the plan which she employs for her own Study Cards. Actual specimens, mounted on cards, show many points, such as the weight and kind of thread, the size of pattern, and other important details of specific types of lace. Explanatory drawings at enlarged scale¹ are of further value in making the laces more comprehensible than photographs or book illustrations can be.

As to the Study Charts, there are twenty-eight and these are exhibited in two sets of swinging frames; one set for needle and one for bobbin laces. We think of these sets as very large books — and they do resemble books, not only because they are displayed in such a way that the frames are turned as one turns the leaves of a book, but because the subject matter progresses, chart by chart, as a book progresses, chapter by chapter. For text we have explanatory labels, but short ones, for this is a book in which the illustrations far outnumber the lines of text. The illustrations are actual bits of lace and drawings which help one to understand them. We have shown, in this way, two hundred forty-five pieces of lace, received from thirty-two donors.

Book One is for needlepoint lace. Embroidery, later to have a book of its own, is included because of the close connection that existed between embroidery on net, or cloth, and the development of needle lace. When cloth was obtained by hand-weaving of hand-spun threads, even a small piece of linen was precious and, because it was precious, was worth enrichment. Sometimes this was done by working embroidery stitches on the linen and sometimes by drawing away, or cutting out, certain of the threads. When this was done, new threads were put in, either as wrappings for the remaining bars, or as lines stretched across the spaces which were then worked over in buttonhole stitches, giving ornament and partial filling. From this developed what the Italians of

¹ Similar to those by Mme. Kefer-Mali and Mme. Lucie Paulis, published by Marie Schuette in *Alte Spitzen; ein handbuch für Sammler und Liebhaber*. Berlin, 1914.

1931-5-42

6-1-84

5-1-127

.126

38-21-1

1002-
-868

1937-
-3



FIG. 1. PIECES OF HANDWORK SHOWING SIMILAR PATTERNS, AND PHOTOSTAT OF A PAGE FROM *Esemplario di lavori* (ONE OF THE EARLY PATTERN BOOKS) BY GIOVANNI ANDREA VAVASSORE, PUBLISHED IN 1532. SEE PAGE 235.

THIS IS NUMBER 1 OF THE STUDY CHARTS SHOWING THE HISTORY AND DEVELOPMENT OF LACE.

858-23
- 2

1898-1-12
1897-8-70

1898-23

97-8
104

1897-8-

97-8
104

1897-8-

31-279
-10
-8

1933-1-2

97-8-99

1897-8-

31-27-10
14
-3

1897-8-

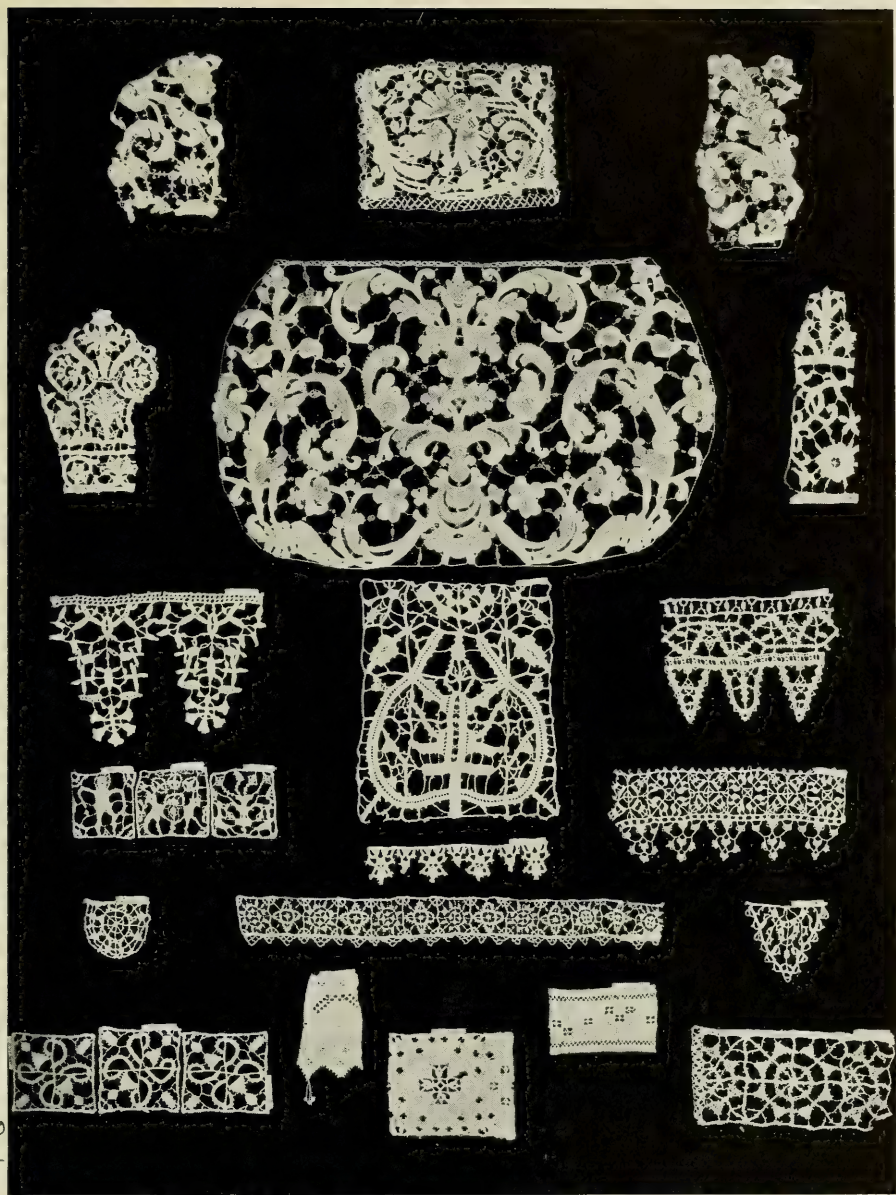


FIG. 2. NEEDLE LACES, SHOWING THE TRANSITION FROM THE RECTANGULAR TO THE SCROLLING TYPE OF PATTERN; ITALY, SIXTEENTH AND SEVENTEENTH CENTURIES. SEE PAGE 229. THIS IS NUMBER 10 OF THE STUDY CHARTS SHOWING THE HISTORY AND DEVELOPMENT OF LACE.

1897-8-155B
1938-23-3
1897-8-121 - 123
- 120

ALMONTI 484

3-1-47

7-8-263
-259

-8-155A
-115

8-258

6-2-40
-39

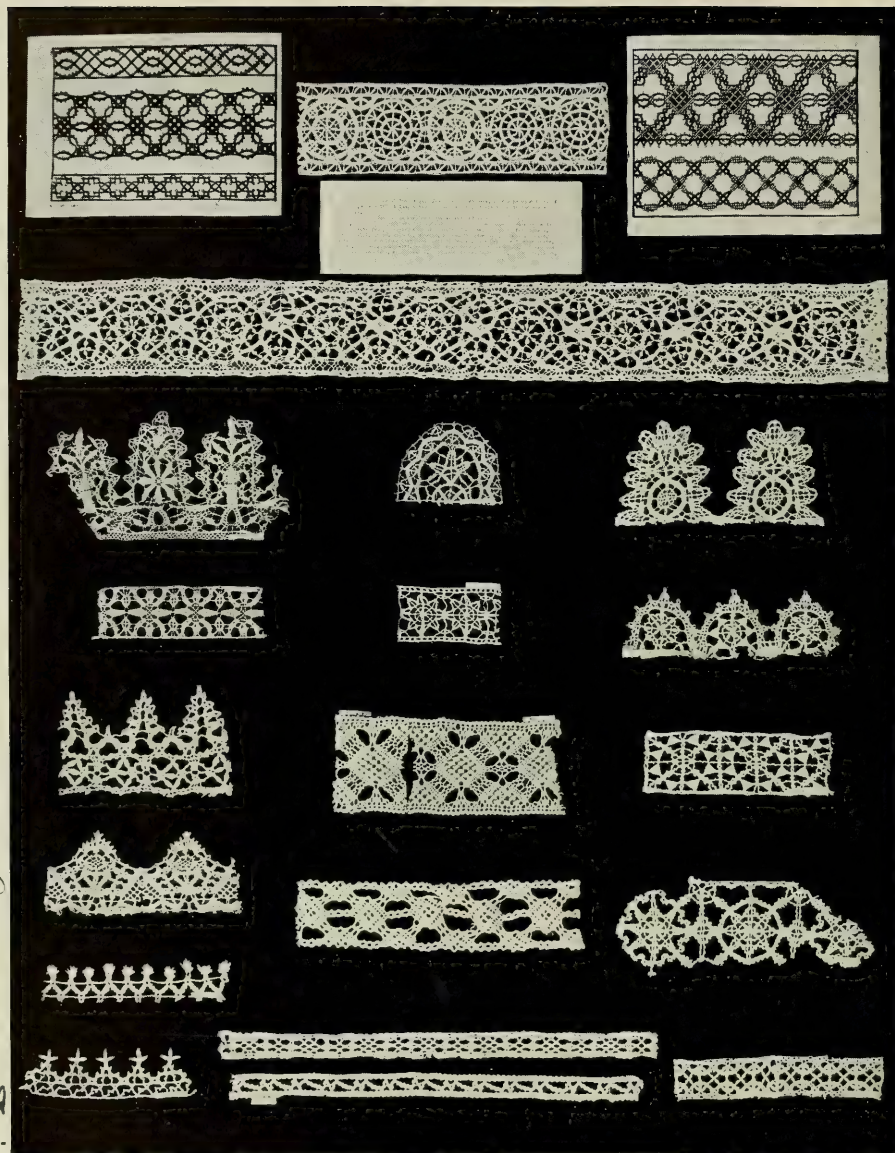
8-23-11, 10

3-1-44

7-8-256

3-1-83A

7-8-255



1897-
-261

1937-1
-25

1897-8
-260

1933-
-259

1938-
-23-8
-9

FIG. 3. EARLY BOBBIN LACES, ITALY, SIXTEENTH CENTURY, AND PHOTOSTATS OF PAGES FROM *Pompe*, PUBLISHED BY THE BROTHERS Sessa IN VENICE IN 1557. SEE PAGE 235.
THIS IS NUMBER 18 OF THE STUDY CHARTS SHOWING THE HISTORY AND DEVELOPMENT OF LACE.

the sixteenth century called "punto in aria," meaning that the stitches were worked on threads "in the air," in contrast to embroidery in which the threads were laid on cloth. We term it needlepoint lace and we say that its characteristic feature is just this, that it is made of buttonhole stitches worked on threads laid "in the air," or, in other words, without foundation.

The story of lace as told on these Study Charts shows that slight differences have occurred in the working of the stitch (see the Study Cards for Needlepoint, Brussels, Alençon, and Argentan lace) and that the quality of the thread varies in accordance with climatic conditions and methods of treatment (see Cards for Flemish and Italian laces) and that the designs change in accordance with the spirit of the country and the changing interests of the people who make, and buy it.

Book Two records the history and development of bobbin lace. To begin with, it is shown that bobbin lace is made with a thread attached to a bobbin (as needlepoint is made with a thread attached to a needle) ; the bobbin weighting the thread so that it can be more easily handled. Then come drawings to show how the bobbins are manipulated to weave the threads into the various braids and stitches used by the lace makers. Many of these stitches have descriptive names as *cinq trous*, *fond de neige*, and again, because certain forms were favored in certain places, they became known by the name of that locality and we have the *réseaux* named for, and used at, Mechlin, Valenciennes, and Brussels (see Study Cards explaining these types).

Through the generosity of Mrs. DeWitt Clinton Cohen, we are able to show a master pattern of parchment with a design marked on it, a paper pricking made from the parchment for use as a working pattern, and a completed piece of lace in this same design.

After *passementerie*, from which it is held that bobbin lace developed, the lace itself is shown. First the Italian dating from the middle of the sixteenth century and being used contemporaneously with the needlepoint, and then the seventeenth century laces of Milan and Flanders especially, and the later varieties from all the lace-making countries which included, besides the above, France and England, Holland and Spain, and others. The last chart is devoted to embroidery and there are collars and veils which might have belonged to our grandmothers, or even their grandmothers.

In studying these laces, especially the earlier pieces, it is very interesting to search for the source of their patterns. Much help comes to us in this from the early pattern books in the Sarah Cooper Hewitt Memorial

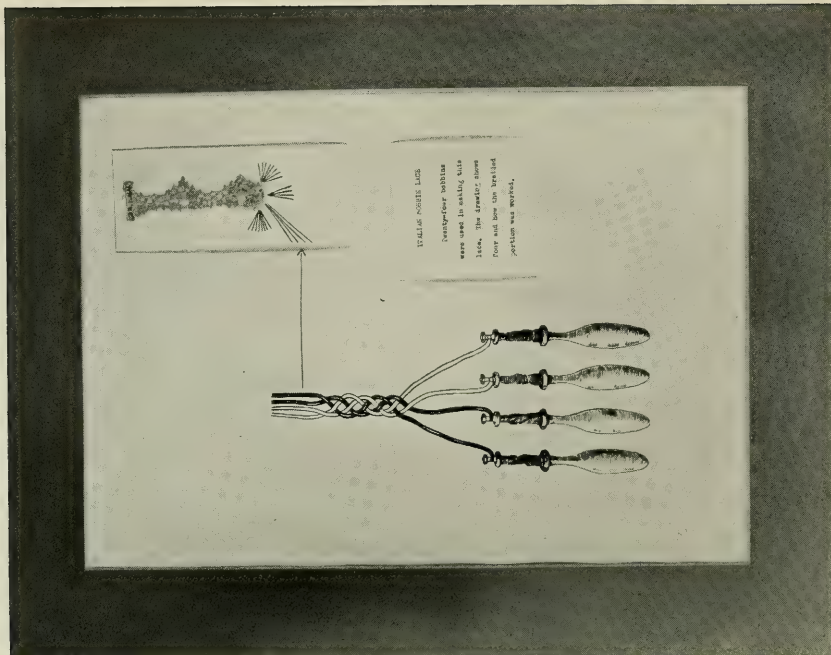
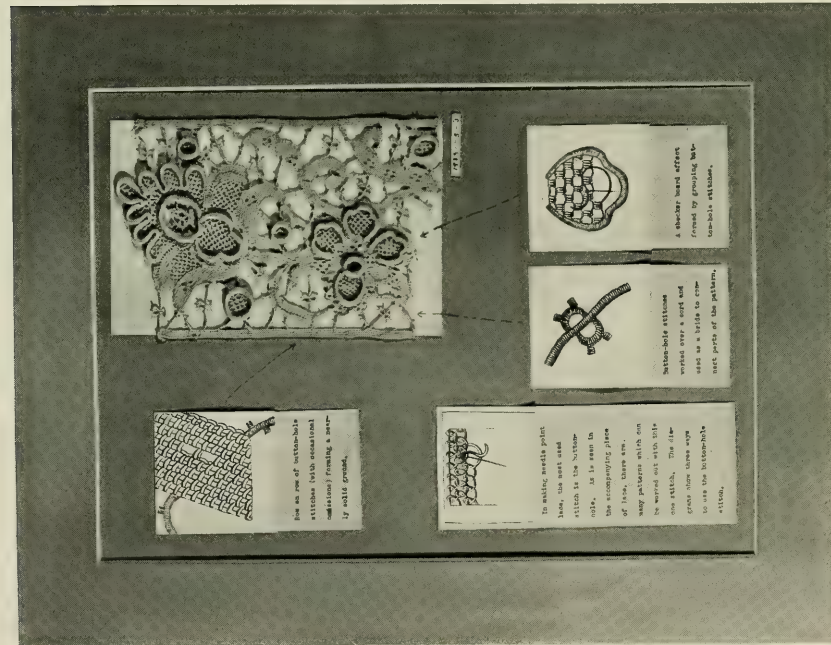


FIG. 4.3. STUDY CARDS WHICH ANALYZE THE TECHNIQUE OF LACE-MAKING. *Oct 1921* *10/21/21* *F*

Library acquired, in part, through purchases, but principally from the gifts of the Misses Hewitt, especially from Miss Eleanor Garnier Hewitt's fine collection of lace and textile books. We have been able to trace the origins of patterns found on laces here to such books as that published by the Fratelli Sessa, *Le Pompe*,² and the *Esemplario di Lavori* of Vavassore.³ Photostats of these pages have been made and placed near the laces, or embroideries, which have been worked from them. In several instances we have found a pattern developed in more than one technique, as the *Liberta* pattern taken from Vavassore and worked in red silk in cross stitch on white linen and again as cut work in white linen (see fig. 1).⁴

The Study Cards are an integral part of the Study Collection scheme and, we believe, deserve a paragraph. On each card we try to state one fact or make one definite point, using a single, or several pieces of lace, generally a drawing and, when it seems advisable, a label. As it is intended that these cards shall include specimens of all types, countries, and periods of laces, we are assembling, in this way, a library of lace information and, as we believe this particular thing is not being done elsewhere, we like to consider it a distinctive contribution which will spread the knowledge of lace for the present generation and preserve it for the future.⁵

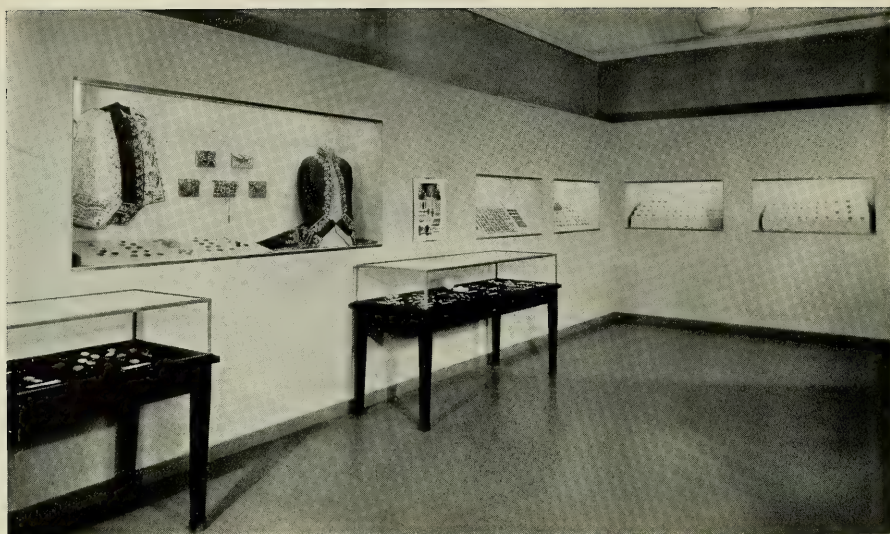
ELIZABETH HAYNES

² (Sessa, Giovanni Battista and Marchio.) *Le pompe opera nova nellaquale si ritrovano*. Venice, 1557. 4to. Lotz No. 95a.

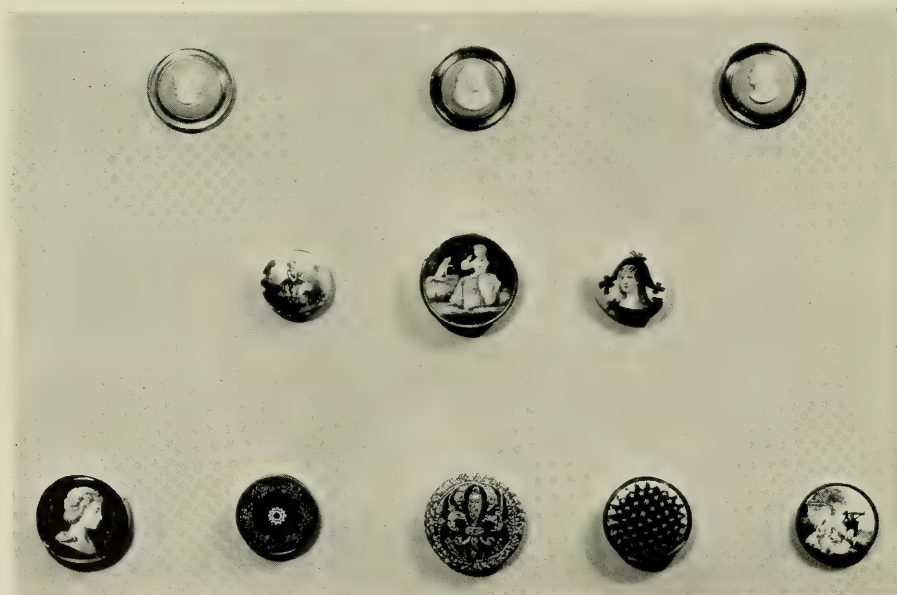
³ Vavassore, Giovanni Andrea. *Esemplario di lavori*. Venice, 1532. 4to. Lotz No. 67d.

⁴ For additional information on this subject, see the articles by Miss Margaret Harrington Daniels: *Early Pattern Books for Lace and Embroidery*, in the Bulletin of the Needle and Bobbin Club, 1933, vol. 17, no. 2, pages 3 and 21; and, *An Exhibition of Early Pattern Books, Lace, Embroidery, and Woven Textiles*, in the Bulletin of The Metropolitan Museum of Art, March, 1938, Vol. XXX, no. 3, page 70.

⁵ In the effort to work out a new and better approach to this subject, we have consulted many authorities; among them are: Christie, Mrs. Archibald, *Samplers and Stitches*, London, 1929. Henneberg, Alfred, Freiherr von. *The Arts and Crafts of Old Lace*, Munich, 1931. Lowes, Mrs. *Chats on Old Lace and Needlework*, London, 1908. Schuette, Marie, *Alte Spitzen; ein handbuch für Sammler und Liebhaber*, Berlin, 1914. S(harp), A. M. *Point and Pillow Lace*, London, 1899.



EXHIBITION: 4001 BUTTONS — PARTIAL VIEW *ALMONTIE HCB*



TOP ROW: PORTRAIT HEADS IN BLUE-AND-WHITE STONEWARE, PROBABLY ENGLAND, LAST QUARTER OF THE EIGHTEENTH CENTURY. CENTER: PORCELAIN, 1750-1775, FRANCE; TEMPERA ON METAL WITH COVER GLASS, FRANCE, EIGHTEENTH CENTURY; PORCELAIN, EARLY NINETEENTH CENTURY, FRANCE. BOTTOM ROW: ENAMEL; COLORED GLASS; PIERCED SILVER, SET WITH PASTE BRILLIANTS; ENAMEL; PRINTED CELLULOID; ALL FRENCH, OF THE NINETEENTH CENTURY.

ALMONTIE - HCB

BUTTONS: HISTORICAL NOTES AND BIBLIOGRAPHY¹

THE LITTLE OBJECT of ornament and utility called the button is not so trivial as the scant literature about it would suggest. At present there is a spreading wave of enthusiasm for button collecting, stimulated no doubt by the low cost and modest space-requirements of buttons as well as by the variety and quality of their design. To more than thirteen thousand people in this country the manufacture of buttons offers a means of livelihood; in 1937 their handiwork was valued at some thirty-one millions of dollars.⁷⁵

From February 5th through April 6th, 1940, the Museum held a special exhibition called *Four Thousand and One Buttons*. It attracted designers, students, manufacturers, and collectors, many of whom raised questions concerning the history of buttons. The information which follows was compiled from the answers to these inquiries. It represents a mere essay into a field which invites much wider attention.

HISTORICAL NOTES

What is the earliest known button? The answer depends entirely upon the kind of button that is meant, for many things have been called buttons which have nothing at all to do with the function of holding articles of clothing together. That is why it is possible to say that the Egyptians as early as the Sixth Dynasty wore buttons; actually these 4,600-year-old objects are badges which were suspended singly from a string about the neck.³⁵ Buttons of paste and gold leaf have been found among the Mycenaean ruins of 1500 B.C.³⁷ Many of us are familiar with the buttons that appear on the bridles of horses in Assyrian sculpture, and we have heard that the Schliemann site at Mycenae yielded buttons of gold.²⁰ Nevertheless, for buttons attached to costumes we have no conclusive evidence among the remains of any of the Mediterranean cultures.

The first real record of buttons on European costumes seems to exist in the architecture and literature of the late twelfth and early thirteenth centuries. Among the sculptured figures on the Cathedral of Chartres are some of women wearing a row of small buttons, closely spaced, along each sleeve.⁸ That the fashion was shared by men is indicated in lines

¹ The numerals refer to books listed in the Bibliography that follows.

in one of the Cotton Manuscripts:

*"Botones azured wore ilke ane
From his elboth to his hand."*⁸

The fashioning of gold and silver buttons was for several centuries restricted to jewelers because pearls, sapphires, and other precious stones were used in their embellishment. In the middle of the thirteenth century a corporation of button-makers was formed in France to supply the growing market.⁴⁶ Gradually there appeared craftsmen who worked with more ordinary materials, as in the fourteenth century, when ivory, bone, and horn were fashioned into buttons by bead-makers.¹⁶ Sheet metal and wire, especially brass and copper, were also used at this time. These early costume buttons were essentially ornamental; the prosaic task of fastening one's clothing was left to pins, buckles, girdles, and the like.

As time went by the demand for buttons grew to amazing proportions. While in the fourteenth century a woman's cloak might have fifty buttons, and a man's doublet nearly eighty, in the sixteenth century 13,600 gold buttons were used on a single costume belonging to Francis I.¹⁶ With buttons so numerous among royalty, the demand for them among lesser folk was a natural development. It is not surprising that during the sixteenth century buttons were adopted on a large scale by the common people as objects of utility.

Without question, the great period in the history of button design was the eighteenth century. Jewel buttons in particular became increasingly ingenious in design, as evidenced by the diamond buttons of the Comte d'Artois, each of which encased a miniature watch.¹⁵ More usual were buttons of other cut stones, and of mother-of-pearl encrusted with silver and gold. By the middle of the century, the English had brought to a high development the manufacture of buttons of cut steel.¹⁶ These will always rate among the most interesting of buttons from the standpoint of craftsmanship, as each of the faceted bits of steel with which they are studded — on some, a hundred or more — had to be separately cut and polished, then riveted to a disc of metal. In the last quarter of the century they enjoyed great popularity in France and became an important article of commerce.

Picture buttons represent another eighteenth century development.¹⁶ Many were painted on metal or ivory, with domed glass covers for protection. Among the classes of ornamentation were antique subjects, historical scenes, portraits, and playing cards. Jean-Baptiste Isabey (1767-

1855) is known to have painted buttons during his youth, copying tableaux of lovers, flowers, and landscapes from Boucher and Van Loo. Similarly, figures after Watteau and Greuze were applied to buttons in paint and in enamel. In 1788 architectural subjects became popular, and collectors formed "galleries" of button pictures of the monuments of Paris. Another kind of painted button was the balloon button, reflecting the interest in balloon ascensions aroused by the Montgolfier brothers. Revolutionary themes and symbols replaced these subjects in France during the closing years of the century.

The button makers of the eighteenth and early nineteenth centuries showed much inventiveness in the variety of materials which they employed. Some excellent work was done in porcelain decorated with delicate figures and flowers, sometimes with the surface modelled to represent woven material. Wedgwood and his imitators supplied blue-and-white stoneware with portraits, trophies, and antique subjects in very low relief. Little shells, insects, and mosses were arranged under glass into compositions resembling miniature habitat groups, and in the same way small butterflies and birds were fashioned of brightly colored feathers. Metal buttons were made for both civil and military wear. Chiefly used were silver, copper, and such alloys as pewter, bell-metal, pinchbeck, bronze, and brass. Plating of silver and gold was common. When the nature of the metal made it practicable, buttons were cast in one piece with the shank; otherwise, loops of durable wire were soldered to the backs to increase the length of wear. Frequently tooled or stamped metal foil was applied over a core or mould of wood, bone, or ivory. Buttons made in this way were very colorful when decorated with spangles or embroidered designs in metal thread.

Although chiefly supplied by England, buttons were made in America at various times and places.⁴⁵ The American colonies entered the scene in 1706, when a manufactory of buttons was established in New England. In Philadelphia, Caspar Wistar made brass buttons and buckles before 1750; shortly afterward, Henry Witeman, another Philadelphian, began the manufacture of metal buttons near the Fly Market in New York. Joseph Hopkins, in Waterbury, made sterling silver and silver plated buttons in 1753. Benjamin Randolph, the master cabinet-maker of Philadelphia, announced in an advertisement dated 1770 that he was making buttons "of apple, holly, and laurel wood hard and clear."⁴⁵ In 1774, the Provincial Congress of Massachusetts recommended the use of domestic papier mâché buttons to reduce the imports from the mother country. Very soon after the Revolution, however, "buttons,



EMBROIDERED COSTUME AND ACCESSORIES, WITH COVERED BUTTONS; FRANCE AND SPAIN, 1775-1850 ALMONTE 466



THE ANIMAL, VEGETABLE, AND MINERAL KINGDOMS CONTRIBUTE MATERIALS FOR BUTTONS ALMONTE 469
 TOP GROUP: ANTLER; LEATHER; IVORY; MOULDED HORN; SHARK SKIN; BEETLE AND MOSS; TORTOISE-SHELL. BOTTOM ROW: SARCILLA SEEDS; VEGETABLE IVORY; MOTHER-OF-PEARL, MOUNTED ON BRONZE; PAINTED CORK; JET; CARVED WOOD; AGATE.

buckles, and other trinkets" were being imported annually into this country to the value of \$60,000. At that time silk buttons were being made by household manufacture, especially in Connecticut. The familiar name of Baron von Steuben figures in button history through his invention, in 1789, of a button of conch shell to be worn with suits of pepper-and-salt colors. In those years people made horn and pewter buttons at home, sometimes using the moulds which itinerant pedlars carried as part of their stock-in-trade. Gradually the making of buttons became an occupation for group employment. In Waterbury in 1790 the brothers Samuel, Henry, and Silas Grilley opened a shop for the manufacture of pewter costume buttons. At the same time groups of Shakers were turning out jacket, coat, and sleeve buttons in polished brass, pewter, and horn covered with cloth.⁴² In Philadelphia there were two button factories in 1797; in the following year metal buttons were being made in large quantities in Massachusetts, particularly the counties of Plymouth and Bristol.

In the middle of the nineteenth century about twenty thousand people were employed in making buttons in France.⁸ There was an especially great demand for porcelain buttons, the manufacture of which flourished at Montereau and Briare, respectively within fifty and one hundred miles of the capital. Paris was the center for covered buttons and those of metal, enamel, shell, bone, and horn. Germany ranked second in number of workers. In addition to her active home market, she furnished great quantities of cheap buttons to England, Russia, Spain, Italy, and the United States.

In England, Birmingham was the leading producer, especially of shell buttons, a field in which only Vienna offered any serious competition. The East Indies, Manila, the Bay of Panama, the Red Sea, and the Persian Gulf were the main sources of supply. Not all British buttons were of shell, however. Any Dickens reader knows of the large buttons of brass or horn which men wore on their Pickwick coats in the late 1830's. Indeed, quantities of covered buttons and others of metal, nuts, and hoofs also were made in Birmingham. Notable types of buttons from other parts of Europe were the engraved silver ones of the Netherlands, the silver filigree of Spain, the miniature mosaics of Italy, and the glass buttons of Bohemia.

The nineteenth century marked the establishment and growth of several branches of button manufacture in the United States. The worn-out kettles of the New England rum distilleries, and the discarded sheathing from the shipyards supplied copper, which was mixed with



SALESMAN'S SAMPLE CARD WITH BUTTONS OF THE PERIOD *ALMONTE 456*
FRANCE, LAST QUARTER OF THE EIGHTEENTH CENTURY



METAL BUTTONS FOR UNIFORM AND CIVILIAN WEAR *ALMONTE 468*
GILT BRASS, SILVER, CUT STEEL, BRASS, GERMAN SILVER, COPPER AND BRONZE

imported zinc to form sheet brass. The market for this material was practically limited to Waterbury, where it was stamped into buttons which were easily marketable because high in value for their bulk and weight.⁶³

In 1802 the firm of Abel Porter and Company was formed, engaging thirteen men in making gilt buttons from sheet brass. With the declaration of war in 1812 Aaron Benedict of Waterbury foresaw the demand for military buttons of brass. He forthwith bought all the old brass ware he could find, and when that was gone he resorted to pewter.⁵⁵ His success eventually led to the establishment of a large organization which merged with another to form the Waterbury Button Company. The firm of Abel Porter and Company, which in 1816 became Leavenworth, Hayden and Scovill, continued to make gilt buttons of naively high quality until 1821, when Jonas Craft, an immigrant, revealed to them the British method of making threepence worth of gold go as far as a dollar's worth. In 1868, as the Scovill Manufacturing Company, this firm was manufacturing 1500 gross of brass buttons daily. Among the interesting designs struck here were buttons with the portrait of George Washington, a set of which was given the Marquis de Lafayette in 1824, buttons for the projected Texas Navy, for the Pony Express, and for trainmen of the "iron horse" era. Other localities which became prominent for their metal buttons were Attleboro and Haydenville, Massachusetts.

In 1855 the manufacture of shell buttons was introduced into the United States. Soon vast quantities of mother-of-pearl were imported from China, Australia, and the South Sea Islands. A new note was sounded in 1891 when J. F. Boepple recognized the potential value of the fresh water mussels at Muscatine, Iowa. By the turn of the century the annual production of fresh water shell buttons stood at 4,759,671 gross, and button factories dotted the banks of the Mississippi from Goodhue County, Minnesota, to Pike County, Missouri.⁶²

In 1859 a new material of vegetable origin made its appearance. This was the nut of the corozo palm (genus *Acrocomia*) of Ecuador, Colombia, and Panama. Its commercial name, vegetable ivory, suggests its color and texture. It is strong, readily worked, and easily dyed.¹ Even today it is the staple material for buttons on the more expensive grades of men's suits and overcoats.

The trend away from natural materials which is so much in evidence today made itself felt as early as the 1770's, when papier mâché was used. This was followed by hard rubber, of which buttons were made

for the Army and Navy from 1851 to 1869, and for civilian wear as well. In Newark, New Jersey, the brothers J. W. and I. S. Hyatt invented celluloid in 1869. This was the first of those chemical blendings of the most unexpected substances to form something totally different in appearance from any of the ingredients. In the long list of modern plastics an important place in the button field is held by those made of cotton treated with acids and camphor, of carbolic acid and formaldehyde, of furfural, urea, and the casein of milk.

What future is there for buttons? Men who know the industry say that, in spite of the slide fastener and other devices which have replaced buttons to some degree, the industry will continue to grow and to improve. Buttons, freed again for decorative use, are beginning to attract the attention of designers capable of expressing the nature of the newer materials. Perhaps they will enjoy a second golden age.

The exhibition, *Four Thousand and One Buttons*, consisted for the most part of material given at various times by the Misses Sarah Cooper Hewitt and Eleanor Garnier Hewitt, augmented by gifts from the American Catalin Corporation, the Associated Button Corporation, Miss Grace Bigelow, Mrs. DeWitt Clinton Cohen, the Baroness Alma Dahlerup, Elisha Dyer, Mrs. Elizabeth Horton Ells, Mrs. Charles S. Fairchild, Mrs. Henry Morris Fechimer, Norvin Hewitt Green, Mrs. Millia D. Harkavy, Mrs. Lucy Work Hewitt, H. Maxson Holloway, Mrs. John Innes Kane, Mrs. George B. McClellan, the McKee Button Company, Miss Serbella Moores, Mrs. Robert B. Noyes, Mrs. Edward Robinson, the Scovill Manufacturing Company, William S. Silver, Mrs. James Russell Soley, Bromley S. Stone, Miss Helen S. Stone, the Marquis Val Verde de la Sierra, and Waldes Koh-i-noor, Incorporated. Loans were received from the individuals and organizations whose names follow: H. Maxwell Balter, the Brooklyn Museum, Cartier, Incorporated, Miss Emily Robbins Childs, Mrs. DeWitt Clinton Cohen, Elisha Dyer, Miss Janet H. Douglas, Miss Mary S. M. Gibson, Miss Marian Hague, Georg Jensen Handmade Silver, Incorporated, William Heimann, Mrs. Harry S. Koopman, Miss Alice Morse, the New York Historical Society, the Newark Museum, Miss Mary A. Noon, Mrs. Robert B. Noyes, the Philippon Manufacturing Company, Plastic Ware, Incorporated, Miss Marian Powys, Mrs. Angiolina Scheuermann, the Scovill Manufacturing Company, the Tennessee Eastman Corporation, Mrs. Charles D. Thompson, Miss Edith Wetmore, Verdura, Incorporated, and I. Weinberg.

CARL C. DAUTERMAN

BUTTONS: A BIBLIOGRAPHY

THE FOLLOWING BIBLIOGRAPHY is a listing of the more important printed sources of information on buttons. The material has been divided, somewhat arbitrarily, into three groups: General, including trade journals, catalogues of collections, notes on exhibitions, and general works; History, including all material treating of or showing the use of buttons; and, Manufacture, including items concerned with the processes and materials used in making buttons, labor conditions in the industry, and button manufacturers.

The items are arranged alphabetically in each classification. Brief annotations have been made to clarify ambiguous titles or to bring out unique or important features.

Some selection has been exercised in discarding unimportant items offering no new information, or articles of technical nature on button machinery.

GENERAL

1. ART IN BUTTONS, INC. Art in buttons. v. 1-36. Rochester, N. Y.: Art in buttons, 1906-1931. illus. 8vo.

An irregularly published periodical, the house organ of Art In Buttons, Inc.

2. CRUMMETT, POLLY DE STEIGUER. Button collecting. [Chicago: Lightner pub. co., cop. 1939]. 157p. illus. 8vo.

The only work to date on buttons from the collector's point of view.

3. ENCYCLOPEDIA Americana. New York, 1938. v. 5, p. 91-92.

4. ENCYCLOPEDIA britannica. 14th ed. London, 1929. v. 4, p. 470-471.

5. ESSEX INSTITUTE, Salem, Mass. The Emilio collection of military buttons, American, British, French and Spanish, with some of other countries, and non-military, in the museum of the Essex institute. Salem: Essex institute, 1911. 264p. plates. 4to.

Excellent descriptive catalogue of the most important collection of military buttons in the country. Notes on the provenance and historical associations useful.

6. FOUR hundred years of buttons featured in [Cooper union] museum exhibition. (Hobbies. Chicago, 1940. 4to. v. 45, no. 2., p. 17.)

7. HOBBIES, the magazine for collectors. Chicago: Lightner pub. co., 1939-date. 4to.

Buttons, a monthly department, began appearing January, 1939; v. 43, no. 11.

8. JONES, W. UNITE. The button industry.

- London: Pitman and sons [1924]. ix, 113, 23p. front., illus. 12mo.

The only work at present on the subject. Covers Europe and America with especial emphasis on the industry in Great Britain.

9. MORGAN, WILFRED B. Check list calico buttons. South Hanover, Mass.: the author, cop. 1939. [28]p. illus., diags., charts. 16mo. ——— Supplement no. 1. [South Hanover, Mass.: the author, cop. 1940.] [16]p. illus. 16mo.

No text but illustrates 146 known calico button designs. Contains chart for measuring buttons. The supplement illustrates 51 additional designs.

10. RATHBONE, R. L. B. Buttons. (Art journal. London, 1909. 4to. v. 71, p. 7-15. illus.)

Good general account with special mention of metal buttons.

11. ROPES, WILLIS H. The Essex institute's collection of buttons. (Early American industries association. Chronicle. New York, 1937. v. 2, no. 1, p. 6.)

12. SINGLETON, JOHN. The romantic story of buttons. (American magazine. New York, 1925. 4to. v. 99, no. 5, p. 53-198-201.)

13. WALDES MUSEUM, Prague. Berichte aus dem knopfmuseum Heinrich Waldes. Sammlung von kleiderverschlüssen. Prague: Waldes museum, 1916-1919. v. 1-4. illus., plates (part colored). 4to.

14. ——— Collection of buttons and dress fastening devices . . . programme of the

15. WATT, ALEXANDER. Notes from Paris; exhibition of buttons. (Apollo. London, 1937.

A review of the exhibition of the Bacot collection of buttons held at the Musée Carnavalet in Paris in 1936. Also reviewed by Françoise Goineau in *Beaux arts, le journal des arts*, Paris, December 25, 1936, p. 1-2.

HISTORY

Good account of the richly jeweled, painted and enameled buttons used during the 18th century, especially in France, with some historical background. See v. 1, p. 55-63 for text and v. 1, plates 7, 10, 27, 44-49; v. 3, plates 287-289 for excellent illustrations.

18. BALLOONING souvenirs of the 18th century. (Antiques. New York, 1927. 4to. v. 12, p. 290. illus.)

20. Les BOUTONS d'habit, du Ve au XIX^e
siècle. ([Paris, 19 ?] 4to.
p. 60-64. illus.)

21. BUTTON finery in the mountains of Austria. (Christian science monitor. Boston, June 15, 1938. p. 13.)

23. — The British army button in the American revolution. (New York historical society. Quarterly bulletin. New York, 1923. 8vo. v. 7, p. 10-23, 44-58. illus.)

25. ——— Eagle buttons found at West Point. (New York historical society. Quarterly bulletin. New York, 1926. 8vo. v. 10, p. 92-93. illus.)

27. --- United States army buttons of the War of 1812 period. (New York historical society. Quarterly bulletin. New York, 1932. 8vo. v. 16, p. 13-24. illus.)

29. ELDERKIN, KATE MCKNIGHT. Buttons and their use on Greek garments. (*American journal of archaeology*. Concord, N. H., 1928. 8vo. v. 32, p. 333-345. illus.)

A comprehensive and important work with excellent illustrations.

31. GARDNER, ASA BIRD. Military buttons. (Magazine of American history. New York, 1883. 4to. v. 9, p. 280-284. illus.)

32. MANCHESTER, HERBERT. The evolution of fastening devices from the bone pin to the Koh-i-noor Kover-zip. [New, enlarged ed.] Long Island city: Waldes Koh-i-noor, inc. [cop. 1938] 40p. front., illus. 8vo.

33. PARKYN, H. B. Later buttons of the british army. (Connoisseur. London, 1924. 4to. v. 68, p. 17-23. illus.)

34. PETRIE, WILLIAM M. FLINDERS. Buttons from Egypt. (*Antiquary*. London, 1896. v. 32, p. 134-137. illus.)

35. ——— The making of Egypt. London: Sheldon press, 1939. xv, 187p. plates, 2 fold. tabs. 4to.

36. ROWAND, A. Some early English sea service buttons. (Connoisseur. London, 1927. 4to. v. 79, p. 90-100. illus.)

37. RYLEY, A. BERESFORD. Old paste. London: Methuen [1913] x, 99p. front., plates. 4to.

A fairly full synoptic review of this book reproducing one of the plates showing some Georgian buttons may be found in an article by Cecil Boyce in *Connoisseur*, London, 1913, v. 37, p. 239-244.

38. U. S. QUARTERMASTER general's office. Uniform of the army of the United States, illustrated, from 1774 to [1907]. [New York: G. H. Buek and co., 1885-1907.] 2v. col. plates. fo.

39. WEBB, WILFRED MARK. Heritage of dress,

being notes on the history and evolution of clothes. New and revised ed. London: Times book club, 1912. 299p. front., illus., plates. 8vo.

40. WRIGHT, RICHARDSON LITTLE. Hawkers and walkers in early America . . . 2nd ed. Philadelphia: J. B. Lippincott, 1927. 317p. front., illus., plates, ports., facsim. 8vo.

Scattered references, through index, dealing with early button trade.

MANUFACTURE

41. AHLERS, LENA CAROLYN. Just a button. (Normal instructor—primary plans. Dansville, N. Y., 1926. fo. v. 35, no. 7. p. 28, 86. illus.)

Story of two small boys going through a Waterbury button factory.

42. ANDREWS, EDWARD D. The community industries of the Shakers. Albany: University of the state of New York, 1933. 322p. illus. 12mo. (New York state museum. Handbook, 15.)

Short note on button making, p. 141.

43. BARNUM, G. Button, button, who's got the button; strike at Muscatine. (Survey. New York, 1911. 4to. v. 26, p. 253-255.)

44. BATTEN, S. Z. Muscatine strike problem. (Survey. New York, 1912. 4to. v. 28, p. 390-399.)

See also no. 79 below for additional material on the Muscatine strike.

45. BISHOP, JAMES LEANDER. A history of American manufactures from 1608 to 1860. 3rd ed. Philadelphia: Young, 1868. 3v. 8vo.

Valuable chronological account of American industries from colonial times to the Civil war. Includes button manufacturers with detailed notes on the industry in Waterbury, Connecticut.

46. BOILEAU, ETIENNE. Les métiers et corporations de la ville de Paris, 13ème siècle; le livre des métiers d'É. Boileau, publié par René de Lespinasse et François Bonnardot. Paris: Imprimerie nationale, 1879. (Histoire générale de Paris). cliv, 420p. tables, facsim. fo.

47. BRASS buttons; the history of their development . . . (Copper and brass research association. Bulletin. New York, 1937. 4to. no. 65, p. 6-7. illus.)

48. BREEDING buttons. (Harpers weekly. New York, 1911. v. 55, no. 2844, p. 21.)

Account of establishment of federal biological station for propagation of fresh water clams at Fairport, Iowa.

49. BROOKS, OLIVE. Vanity by the ton. (Shell

progress. New York, 1939. fo. v. 9, no. 6, p. 10-12.)

History of the Scovill Manufacturing Co., Waterbury, Conn. with illustrations of the Lafayette buttons made by them in 1824.

50. BUTTONS. (Modern plastics. New York, 1939. 4to. v. 16, no. 8, p. 42. illus.)

51. BUTTONS as a by-product of beer. (Scientific American supplement. New York, 1917. fo. v. 84, p. 9.)

From *American bottler*.

Enolith plastic buttons made from left-over yeast.

52. BUTTONS from gypsum. (Chemical age. New York, 1922. 4to. v. 30, p. 559-560.)

53. CHASE, H. What's in a button. (Modern plastics. New York, 1935. 4to. v. 12, p. 36-38. illus.)

Excellent, detailed description of ingredients and physical properties of plastic materials; and processes of plastic button manufacture.

54. DRISCOLL, G. L. Buttons and Bertha. (Child labor bulletin. New York, 1914. 8vo. v. 3, no. 3, part 2, p. 20-26.)

55. EVER since 1812. (Modern plastics. New York, 1939. 4to. v. 16, no. 5, p. 23-27. illus.)

Brief history of Waterbury Button Co. Describes equipment and processes used in plastic button manufacture.

56. FARRAR, F. P. From tagua to buttons. Pan-American union. Bulletin. Washington, 1928. 4to. v. 62, p. 801-809.)

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Good account of the tagua palm nut; how grown, harvested, used in buttons.

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Short history of the Patent Button Works Co., Waterbury, Conn.

59. GONZALEZ, M. Ivory nuts for button manufacture. (American industries. New York, 1917. fo. v. 17, no. 6, p. 26.)

60. HAEFNER, MARIE. Argonauts of the Mississippi. (Iowa. State historical society. Palimpsest. Iowa City, 1932. 8vo. v. 8, no. 12.)

61. IVORY from trees made into buttons. (Dun's international review. New York, 1930. 4to. v. 56, p. 34.)

62. JOSEPHSSON, AXEL. Buttons. (In: U. S. Census office. 12th census, 1900. Census reports. Manufactures, part 3. Washington: Census office, 1902. tables. 4to. v. 9, p. 315-327.)

Excellent, documented monograph on the development of the American button industry. This monograph was also reprinted as a separate: U. S. Census office. 12th census. *Census bulletin*, 172. Washington: Census office, 1902. 15 p. tables. 4to.

The information contained in this report may also be found, in part, in: Axel Josephsson, *Fresh water pearl button industry; an important American industry*. (Scientific American supplement. New York, 1908. v. 65, no. 1694, p. 385-386. illus.) ; and in: Willis H. Ropes, *Button manufacturers*. (Hobbies, New York, 1939. v. 43, no. 12, p. 107.)

63. KEIR, MALCOLM. Manufacturing industries in America. New York: Ronald press, 1920. vii, 324p. 12mo.

64. KREHBIEL, H. How catalin buttons and buckles are manufactured. New York: American catalin corporation [cop. 1936]. 32p. illus. 4to.

65. LANGLEY, MICHAEL. Malta's new industry; exhibition of buttons. (Great Britain and the east. London, 1936. fo. v. 47, p. 633.)

66. LARGE uses of steel in small ways; buttons. (Iron trade review. Cleveland, Ohio, 1925. 4to. v. 77, p. 1462-1463. illus.)

67. LOCKHART, GRACE. A button industry from ocean pearl. (Scientific American. New York, 1931. 4to. v. 145, p. 153-156. illus.)

68. The MANUFACTURE of gilt buttons. (Hobbies. Chicago, 1940. 4to. v. 44, no. 12, p. 22.)

Describes technique of gilding used in England in the early 19th century.

69. PRACTICAL directions for making papier mâché buttons. (Scientific American supplement. New York, 1907. fo. v. 63, no. 1629, p. 26099.)

70. RECUEIL de planches de l'encyclopedie, par ordre de matières. Paris: Panckouke, 1783-1785. 4v. plates. fo.

Three plates showing tools and shops of button makers in v. 1.

See no. 71 below.

71. RECUEIL de planches sur les sciences, les arts libéraux et les arts mécaniques, avec

leur explication. Paris: Briasson, 1742-1752. 11v. plates., diagrs. fo.

Six plates describing button making in v. 2. The first three of these were copies and used in no. 70 above.

72. ROBERTS, S. G. America's fresh water pearl button industry. (Scientific American. New York, 1921. 4to. v. 4, p. 200-203.)

73. SKEEL, ROSWELL. Covered and celluloid button factories in New York City. (In: New York state. Factory investigating commission. 4th report, 1915. Albany, 1915. 9vo. v. 2, p. 339-359.)

74. STARKE, W. W. Insignificant button. (Sibley journal of engineering. Ithaca, N. Y., 1925. 4to. v. 39, p. 245-246.)

Methods in making ivory nut buttons.

75. U. S. BUREAU of the census. Biennial census of manufactures, 1937. Part 1. Washington: Gov't printing office, 1939. p. 1241-1244.

76. U. S. FOREIGN and domestic commerce bureau. Foreign trade in buttons. Washington: Gov't printing office, 1916. 184p. 8vo. (Special consular report, no. 75.)

77. U. S. TARIFF commission. Button industry, tariff legislation, commercial and industrial conditions in the United States and foreign countries, court and treasury decisions, statements from associations and leading manufacturers [with bibliography]. Washington: Gov't printing office, 1918. 125p. 4to. (Tariff information series, no. 4.)

78. URE, ANDREW. A dictionary of arts, manufactures and mines containing a clear exposition of their principles and practice. New York: D. Appleton and co., 1868. 2v. illus., diagrs. 4to.

See v. 1, p. 288-297 for description of contemporary technical methods.

79. WARD, H. F. Muscatine situation. (Survey. New York, 1912. 4to. v. 28, p. 362-363.)

See also nos. 43 and 44 above for other material on the Muscatine strike.

80. WHITE, WALTER C. Check list of manufacturers and retailers of military buttons, 1860-1900. (Hobbies. Chicago, 1940. 4to. v. 45, no. 1, p. 18.)

81. WILCOX, RICHARD. Manufacture of vegetable ivory buttons. (Machinery. New York, 1914. v. 21, p. 108-111. illus., diagrs.)

Detailed description of machinery and techniques.

CARL C. DAUTERMAN
HAROLD LANCOUR

WORKS OF ART RECEIVED BY THE MUSEUM

JANUARY 1 - DECEMBER 31, 1939

ACCESSORIES OF FURNISHING

Embroidered table cover; Spain, 17th century.

GIVEN BY MISS MARIAN HAGUE

Embroidered panel; France, 18th century.

BEQUEST OF MISS ADÈLE KNEELAND, THROUGH MRS. PHILIP AINSWORTH MEANS

Two napkins; France, early 19th century.

GIVEN BY MRS. ROBERT B. NOYES

Bedspread; England, late 18th century.

GIVEN BY MRS. CHARLES J. STEBBINS

Embroidered altar frontal; Spain, 18th century. Embroidered hanging; Italy, 17th century.

GIVEN BY MRS. SAMUEL STIEFFEL

ALPHABETS AND INITIALS

Ink rubbing of calligraphy; China, 18th century. Leaf from a book, Iran, 17th century. Two fragments of illuminated manuscripts, Arabia, 18th century. Two sheets of a child's manuscript copybook; Italy, 18th century.

GIVEN BY WILLIAM D. ALLEN

Trade card of Edward Lycett, china decorator; New York, about 1882.

GIVEN BY MRS. C. R. DUMBLE

ARCHITECTURE

Three fragments of carved stone pinnacles; Rouen, France, 15th century.

GIVEN BY WILLIAM D. ALLEN

Four designs by Charles Salagnad for stair-hall at "Château-sur-Mer," Newport, Rhode Island; Paris, about 1872.

GIVEN BY THE MISSES WETMORE

CERAMICS

Nine glazed pottery sherds; Fostat, 14th century. Two glazed pottery dishes; China, 20th century.

GIVEN BY WILLIAM D. ALLEN

Glazed pottery tile; Mexico, 18th century.

GIVEN BY CARL C. DAUTERMAN

Porcelain plate made in France and decorated in New York by Edward Lycett; about 1880. Porcelain plate, jug and vase

made in New York and decorated by Edward Lycett and Francis Lycett; 1890-1902. Pricked pattern for porcelain decoration, and trial proof of a pattern, by Edward Lycett; New York, 1880-1885.

GIVEN BY MRS. C. R. DUMBLE

Six glazed pottery tiles; Netherlands, 18th century.

GIVEN BY A. W. M. ODÉ, JR.

Pâte-sur-pâte porcelain medallion, by Taxile Maximilien Doat; Sèvres, France, 1882.

GIVEN BY MRS. LAURENT OPPENHEIM

Pottery vase, "Talavera ware"; Puebla, Mexico, 19th century.

GIVEN BY MISS EDITH WETMORE

COSTUME AND COSTUME ACCESSORIES

Feather head-dress ornament; China, about 1900. Silver buckle; Iran, 19th century. Ornamental plaque; Iran, 20th century.

GIVEN BY WILLIAM D. ALLEN

Carved walnut button; France, about 1880.

ANONYMOUS GIFT

Book of garment patterns and decoration; Japan, 19th century.

GIVEN BY ROWLAND BURDON-MULLER

Embroidered collar, embroidered undersleeves, printed cotton bag; United States, mid-19th century. Two painted silk fans; England, 19th century.

GIVEN BY MISS GERTRUDE CROWNFIELD

Nine buttons; France, late 19th century.

GIVEN BY ELISHA DYER

Twenty-two buttons; France, second half of the 18th century.

GIVEN BY THE ESTATE OF HERMAN A. ELSBERG

Four embroidered articles of clothing; United States, mid-19th century.

GIVEN BY MRS. FREDERIC SALTONSTALL GOULD

Mandarin square, two embroidered cases; China, 19th century. Embroidered fibre-cloth kerchief; Philippine Islands, 19th century. Two fan leaves, France, 18th century.

GIVEN BY MISS MARIAN HAGUE

Button composed of snail shells mounted on celluloid; United States, late 19th century.

GIVEN BY MRS. JAMES F. HORAN

Five fans; China and France, 19th century.
Scarf, handkerchief; France, 19th century.
Two collars; Ireland, early 20th century.

BEQUEST OF MISS ADÈLE KNEELAND, THROUGH
MRS. PHILIP AINSWORTH MEANS

Leather fan; Java, 19th century.

GIVEN BY MISS V. ISABELLE MILLER

Lace cap crown, collar, three lappets and
two scarves; Italy, Flanders and France,
18th and 19th centuries.

GIVEN BY MRS. GEORGE NICHOLS FROM THE COL-
LECTION OF HER MOTHER, MRS. J. P. MORGAN

Man's coat, waistcoat and breeches; France,
third quarter of 18th century. Embroid-
ered fan; France, 18th century. Veil;
United States, about 1830.

GIVEN BY MRS. ROBERT B. NOYES

Ten fan leaves; Japan, 19th century.

GIVEN BY MRS. FREDDIE STAACK

Ten articles of clothing; New York, mid-
19th century.

GIVEN BY MRS. CHARLES J. STEBBINS

Three lace handkerchiefs; Japan, 20th
century.

GIVEN BY WILLIAM I. WALTER

Passementerie dress ornament; France,
about 1890.

GIVEN BY MISS EDITH WETMORE

ENAMEL

Box; China, 1931.

GIVEN BY WILLIAM D. ALLEN

ENGRAVING AND ETCHING

Two printed Door Gods; China, Honan
Province, 20th century.

GIVEN BY WILLIAM D. ALLEN

Two chiaroscuro prints; Bologna and
Venice, Italy, 16th and 18th centuries.

PURCHASED, THE FRIENDS OF THE MUSEUM FUND

Thirty-two colored prints of trades; Ger-
many, about 1800.

PURCHASED, THE GEORGE A. HEARN FUND

Three color-prints by George Baxter, 1804-
1867; England, mid-19th century.

GIVEN BY MISS VIRGINIA MCNEILL

Five etchings by Giovanni Battista Pira-
nesi; Italy, mid-18th century.

GIVEN BY THE ESTATE OF MRS. GEORGE PENDLE-
TON

Ten woodcut illustrations from *Harper's
Weekly*, after drawings by Winslow Ho-
mer; New York, 1859-1875.

GIVEN BY MRS. CORA E. WILSON

FURNITURE

Six designs for piano cases, by Durr Freed-
ley; New York, 1916.

GIVEN BY MISS EDITH WETMORE

GLYPHTIC ARTS

Five carved ivory ornaments; China,
Honan Province, early 19th century.

GIVEN BY WILLIAM D. ALLEN

GRAPHIC ARTS

Ink rubbing of a stone relief; China, 18th
century.

GIVEN BY WILLIAM D. ALLEN

Drawing, Birds with Nest, by Daniel L. D.
McMurray, student at Cooper Union;
New York, 1864.

GIVEN BY MISS HELEN MCMURRAY

JEWELRY

Pendant, two charms; Iran, 19th-20th ce-
nturies.

GIVEN BY WILLIAM D. ALLEN

LACE

Portion of lace commemorative of the
transatlantic flight of Charles A. Lind-
bergh; France, about 1927.

GIVEN BY MRS. SAMUEL CABOT

Lace border; Burano, Italy, late 19th
century.

GIVEN BY MRS. TAD DORGAN

Eleven patterns for lace, ten pieces of
lace; France, 19th century.

GIVEN BY MRS. HENRY MORRIS FECHIMER

Cutwork fragment, lace fragment; Italy,
16th century. Book of lace samples; Italy,
19th century.

GIVEN BY MISS MARIAN HAGUE

Eighty-four bobbins for making lace;
England, 18th-19th centuries.

GIVEN BY MRS. C. H. JUDKINS

Twenty-three pieces of lace; Italy and
Sweden, 16th to 19th centuries.

BEQUEST OF MISS ADÈLE KNEELAND, THROUGH
MRS. PHILIP AINSWORTH MEANS

Eighty-three pieces of lace; Flanders, France, Greece and Italy, 17th to 19th centuries.

GIVEN BY MRS. GEORGE NICHOLS, FROM THE COLLECTION OF HER MOTHER, MRS. J. P. MORGAN

Two pieces of lace; France, 20th century.

GIVEN BY MISS EDITH WETMORE

LEATHERWORK

Two pieces of embossed leather wall-hangings; France, about 1900.

GIVEN BY WILLIAM D. ALLEN

LIGHTING

Water-buffalo horn lantern; China, 19th century.

GIVEN BY WILLIAM D. ALLEN

NEEDLEWORK AND EMBROIDERY

Table cover with appliqué ornament; China, about 1930.

GIVEN BY WILLIAM D. ALLEN

Two embroidery fragments; France, India, 18th century.

GIVEN BY MRS. SAMUEL CABOT

Four portions of cotton embroidery; India, 19th century.

GIVEN BY MISS GERTRUDE CROWNFIELD

Embroidered panel; England (?), 18th century.

GIVEN BY THE ESTATE OF HERMAN A. ELSBERG

Nine pieces of embroidery; Egypt, 9th-12th centuries.

PURCHASED, THE FRIENDS OF THE MUSEUM FUND

Twenty-four pieces of embroidery; China, Egypt, Italy, Philippine Islands and Spain, 9th to 19th centuries.

GIVEN BY MISS MARIAN HAGUE

Three pieces of inscribed embroideries; Egypt, 902-944.

GIVEN BY MRS. STAFFORD MCLEAN

Fragment of embroidery; Peru, Paracas culture, 7th century.

GIVEN BY GUILLERMO R. SCHMIDT-PIZARRO

Embroidered textile; China, 19th century.

GIVEN BY MRS. SAMUEL STIEFEL

Strip of embroidery; England, about 1760.

GIVEN BY MISS JANET WARING

Embroidered band; Italy, 17th century.

GIVEN BY MISS EDITH WETMORE

NUMISMATICS

Copper cent; Netherlands, mid-19th cen-

tury. Two brass seals; England, mid-19th century.

GIVEN BY MISS GERTRUDE CROWNFIELD

Bronze pin: "Art War Relief," designed by Paulanship; United States, 1917.

GIVEN BY MISS MAUD M. MASON

Medal issued by the Baltimore and Ohio Railroad Company to commemorate the one hundredth anniversary of its founding; designed by Hans Schuler; New York, 1927.

GIVEN BY GEORGE M. SHRIVER

PAPER

Twenty-four sheets of decorated papers, nineteen envelopes; China, Japan and Turkey, 20th century.

GIVEN BY WILLIAM D. ALLEN

Two sheets of lining paper; Varese, Italy, 20th century, printed from wood-blocks of the late 18th century.

GIVEN BY SIMON DE VAULCHIER

TEXTILE ARTS

Silk and metal plain compound twill; Spain, 17th century.

GIVEN BY WILLIAM D. ALLEN

Printed silk handkerchief commemorating the New York World's Fair 1939; United States, 1938.

ANONYMOUS GIFT

Printed textile; Egypt, 10th century. Sixteen printed textiles; India, 13th-16th centuries. Two printed textiles; France, 1800-1825.

PURCHASED, AU PANIER FLEURI FUND

Chintz covering for a chair seat; England, about 1830.

GIVEN BY JOHN S. JARVIS BEACH

Four books of textile patterns; three books of samples of printed silks; Japan, 19th century.

GIVEN BY ROWLAND BURDON-MULLER

Twenty-five pieces of printed textiles; France and United States, second half of 19th century. Four pieces of dress fabrics; France, mid-19th century.

GIVEN BY MISS GERTRUDE CROWNFIELD

Panel of cotton brocade with silk; Guatemala, probably Chichicas, 1939.

GIVEN BY CARL C. DAUTERMAN

Woven portrait of Alexander I, designed

- by M. Y. Malin; Russia, probably Moscow, 1843.
- GIVEN BY MISS ADELAIDE MILTON DE GROOT
Two pieces of *Velours Grégoire*, twenty-eight pieces of various textiles; France, 1750-1825. Fragment of velvet; Genoa, 17th century.
- GIVEN BY THE ESTATE OF HERMAN A. ELSBERG
Thirteen pieces of printed cotton, in nine designs, made for the Philadelphia Centennial Exhibition of 1876; made at the American Printing Company, Fall River, Massachusetts.
- GIVEN BY THE FALL RIVER HISTORICAL SOCIETY
Twenty-four pieces of textiles; Egypt, 6th-14th centuries. Two pieces of printed fabrics; France, late 18th-early 19th centuries. Three pieces of printed textiles; India, 14th-16th centuries.
- PURCHASED, THE FRIENDS OF THE MUSEUM FUND
Two textile fragments; Egypt, 1021-1036. Printed textile; France, late 18th century.
- PURCHASED, GENERAL FUNDS
Three paper stencils for textile decoration; Japan, about 1800.
- PURCHASED, THE CHARLES W. GOULD FUND
Two textile fragments; Italy, 17th century.
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Thirteen textile sample books; France and United States, 1937-1939.
- GIVEN BY WILLIAM HARDY, INC.
Roll of ribbed silk printed with a variety of sample patterns; Japan, 18th century.
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Twelve *mises en carte*; France, 1750-1775.
- GIVEN BY MISS JOSEPHINE HOWELL
Mercerized cotton, silk, hemp and metal compound satin, used at the Coronation of George VI and Elizabeth of England; England, 1937.
- GIVEN BY MISS ALICE LOVERING
Three textile fragments; Egypt, 934-1094.
- GIVEN BY MRS. STAFFORD MCLEAN
Fragment of printed cotton; Jouy, France, about 1802. Modern reproduction of the same design.
- GIVEN BY HENRY OOTHOUT MILLIKEN
Sample of blue wool fabric used for curtains in the house of William Oothout, 218 Madison Avenue, New York; France, about 1880.
- GIVEN BY MRS. ROBERT B. NOYES
Four textile sample books; Lyon, France, 1848-1860.
- PURCHASED, TRUSTEES' APPROPRIATION
Two pieces of velvet; China, late 19th century.
- GIVEN BY WILLIAM I. WALTER
Printed silk handkerchief; France, 1938. Printed silk handkerchief commemorating the New York World's Fair 1939; United States, 1939.
- GIVEN BY MISS EDITH WETMORE
WALL-PAPER
Roll of rotogravure-printed wall-paper: "The Hunt," printed by the donor; Philadelphia, 1938.
- GIVEN BY BECKER, SMITH AND PAGE
Two fragments of wall-paper removed from walls in the donor's house in Portsmouth, Rhode Island; United States, mid-19th century.
- GIVEN BY MISS ALICE BRAYTON
Fifty-seven pieces of unused wall-paper; United States, 1890-1900.
- GIVEN BY MISS ROBINA CLARK
Two pieces of wall-paper removed from walls of the Manning House, Portsmouth, New Hampshire; France or United States, about 1860.
- GIVEN BY MISS MARGARET KENNETH CLINTON
Three pieces of wall-paper; United States, 1825-1840.
- GIVEN BY MRS. CAROLA R. GREEN
Portion of an unused roll of wall-paper; United States, about 1820.
- GIVEN BY THE IMPERIAL PAPER AND COLOR CORPORATION
Six pieces of wall-paper printed after designs by the donor; United States, 1937.
- GIVEN BY MISS TERESA KILHAM
Three pieces of painted wall-paper; China, for export trade, early 19th century.
- PURCHASED, THE MCDOUGALL HAWKES FUND
Length of unused wall-paper of the design hung in the house of William Oothout, 218 Madison Avenue, New York; France, about 1880.
- GIVEN BY MRS. ROBERT B. NOYES
Twenty-three pieces of unused wall-paper of designs hung in Château-sur-Mer, Newport, Rhode Island; England, France and United States, about 1870-about 1900.
- GIVEN BY THE MISSES WETMORE

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INDEPENDENT SUBWAY Sixth Avenue and 4th Street Station

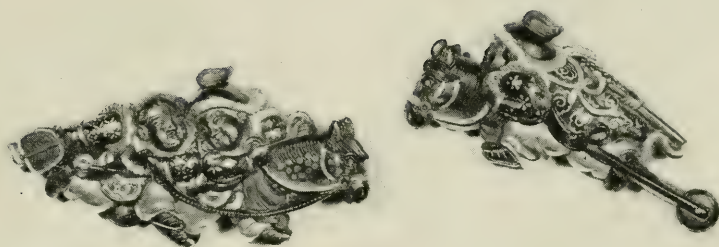
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Hobby horses with their little riders dressed in figured silk, appear on the cover. They are a set of *menuki* in *shakudō*, copper and gold, signed *Harunari*, and made by Hirata Harunari in the early nineteenth century. 1936-4-743ab.

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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF COOPER UNION

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APRIL . 1941

Two issues of the *Chronicle* are being published this season, instead of the single number of previous years, each devoted to a special phase of the collections which has recently been catalogued. The current issue presents a general survey of the remarkable assemblage of Japanese sword mountings bequeathed in 1936 by George Cameron Stone, and is the forerunner of a detailed catalogue which it is hoped may be published at a later date. The next issue of the *Chronicle* will deal with the history of Italian stage design from the Baroque period to the ascendancy of Romanticism, as it is indicated in a series of more than four hundred drawings acquired in great part in 1938.

The program of special exhibitions has continued throughout the year, but is not discussed in the *Chronicle* as in other years, because it has been possible to accompany each exhibition with its own catalogue or printed introduction. As in earlier years, the appeal of the exhibitions has stimulated the general public and has also attracted considerable attention from groups sharing the special interests represented in the various exhibits.

At the beginning of the year, Miss Edith Wetmore, the last remaining member of the original Board which was appointed by the Trustees of Cooper Union to carry on the Museum's program after Miss Sarah Cooper Hewitt's death, ceased to be a member of the Advisory Council. Miss Wetmore's absence will be a great loss to the Museum, for she had known and worked with it for more than twenty years, had been exceedingly generous in her gifts to the Museum, had been an active and able member of its Board, and had succeeded in developing among many people an invaluable interest in the Museum and in other aspects of the work of Cooper Union.

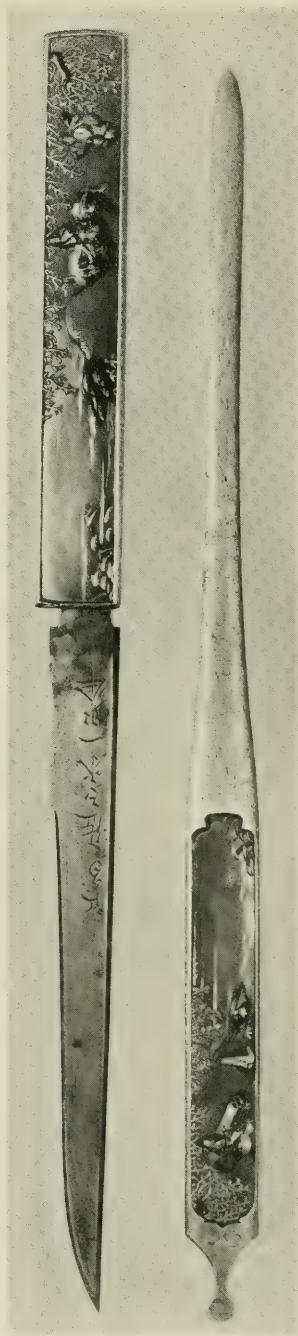


Figure 1 (Reduction approximately one-fifth)

SET OF KOZUKA AND KŌGAI: A scene from the story of Kōgo no Tsubone, a lady of the twelfth century. Unsigned. Gotō Shirobei Family; Gotō Shinjō, 1783-1835.

1936-4-1133 AB,
1936-4-391ab.

Photo-almonte 907

JAPANESE SWORD MOUNTINGS

IN THE BEQUEST OF
GEORGE CAMERON STONE

AN IMPORTANT FIELD of decorative metalwork takes its place in the Cooper Union Museum's collections with the George Cameron Stone Bequest of Japanese Sword Mountings. The arts of decoration reach a pinnacle of achievement here in the manipulation of materials and the organization of the elements of decoration.

The qualities of Japanese art — its technical perfection, its exquisite and sensitive design, its appeal to the imagination — have been appreciated in the Occident for over three-quarters of a century and have had extensive influence.¹ Sword mountings are small objects, so that many examples can be conveniently studied and housed; each of these small objects mirrors a great national art. To artist, designer and student, the Museum can bring material which makes it possible for each to discover for himself fundamental principles he can in turn apply to his own work.

The largest and most important mount is the sword guard, the *tsuba*. This, in essence, is a flat metal disk several inches across, with a triangular opening through the center for the blade; it protects the hand holding the sword. Half of the Stone collection, or about six hundred pieces, consists of *tsuba*, the greater number of iron, others of brass and alloys of precious metals. The size and shape vary according to local fashion and the fancy of the maker. The greatest range of decoration is encompassed, including every manner of working metal that the ingenuity of the Japanese craftsman could devise.

Next to the guard the most common object is the handle for a small knife which fits into a pocket on the scabbard of the sword. The handle can be set onto various blades at will (just as can the hilt of the sword) and is known by the name of the knife, the *kozuka*. It presents for embellishment a flat rectangular face, about four inches long and about one-half inch wide. More strictly limited in shape and size than the *tsuba*, it rarely permits openwork in its decoration. *Kozuka* both with and without blades can be studied in the Stone collection, including not only examples in metal, but handles in lacquer and in wood which were probably used by civilians such as doctors.

1. For comments on this influence see Wickhoff, F. *Roman art: some of its principles and their application to early Christianity*. London, 1900. p. 55-56.



1936-4-517

~~1936-4-96~~

Figure 2 (Full size)

TSUBA (Top right): Fire-dragon. Nara School, about 1800.

MENUKI (Pair, center): Tiger and leopard. Signed *Mitsumasa, kakihan*. Seventh master of the Gotō Hanzayemon, 1836-1904.

~~1936-4-806, A, B~~

TSUBA (Bottom left): Wind-blown chrysanthemums. Signed *Shōami Kanenōri*. Shōami School, about 1785.

1936-4-421ab.

~~1936-4-548~~

1936-4-123

ALMONTE 906

Matching the *kozuka*, and fitting into a pocket on the opposite side of the sword sheath, is an implement which looks like a paper knife to our western eyes, the *kōgai*. Its use is uncertain, though originally it was probably a hair pin. It has a little turned-up end on the handle which was employed as an ear-spoon. When made in two halves it could serve as chopsticks, or when mounted in a small dagger for a lady, it might be hollow and contain a lip-rouge brush.²

The hilt of the Nipponese sword bears a small metal cap or pommel and a matching base band or ferrule, which are called respectively *kashira* and *fuchi*, or as a set, *fuchi-kashira*. The manner in which this pair of pieces is worked into an artistic unit by complementary designs is fascinating. Equally admirable is the genius of the artist in enriching the rounding surfaces of such small objects.

The most purely jewel-like of the fittings are the *menuki*, small pairs of ornaments which find place on the sword-handle and have a function in improving the grip. They are often fashioned of solid gold (like the tiger and leopard illustrated in fig. 2), being of fine scale and finished execution and presenting an asymmetry of design more often than duplicating each other. The oriental conception of dualism expressed in Asiatic religions and philosophy finds even here its concrete reflection in the placing of the *menuki* on the hilt, in the masculine and the feminine piece.

There are other accessory pieces and mountings, every type being represented, so that a student of the sword has the opportunity to examine pieces not commonly found. The Cooper Union collection, because of its size — over fourteen hundred objects — and because of Mr. Stone's catholic appreciation born of his technical knowledge of metallurgy, has interesting examples from a great range of schools and provincial workshops. These are not limited to any one type of design or workmanship and have been made over a period of four centuries. The pieces therefore afford an excellent idea of the extent of the field and of the growth of various lines within it, indicating a framework into which may be fitted a study of other examples.

The earliest guards were made by the sword-smiths, who furnished the guard along with the blade. The making of the sword itself and everything connected with it was a matter of great moment, attended with religious ritual. The product was revered and treasured; powerful and beautiful, it represented the honor, the noble traditions, the spiritual and social standing of its possessor. The guard made by the

2. E.g., T1936.4.1097.

1936-4-1109 a', a'✓
b', b'✓



Figure 3 (Full size)

TSUBA (Top): Peony leaf and butterfly. Signed *Bushū no jū Nobuyuki, kakihan.*
Kinai School, about 1835.

TSUBA (Bottom): Sanfushi, a Sennin. Signed *Natsuō*, with a gold seal inlaid.
Ōtsuki School; Kano Natsuō, 1828-1898.

~~1936-4-6+~~

1936-4-253

ALMONTE 903

~~1936-4-502~~

1936-4-835

sword-smith was simple, of well-forged iron, and strictly functional. Designs in openwork were a means of disposing the balance of weight of the weapon. In a sword guard like that illustrated in fig. 7, we can see how hard steel, forged as were the swords for strength, and able to resist blows and fracture, was used for the fabric of early *tsuba*. A surface roughness was produced by the blows of the hammer. Later, armor-makers and other craftsmen in metal devoted their efforts to making guards and small mounts such as the *menuki* and *kōgai*, of decorative and symbolic intent; eventually many schools developed with master artists given solely to the fabrication of sword fittings. As time went on and the use of the sword changed, softer iron was developed, which was worked over and over on the anvil and forge until homogeneous.³ Smooth surfaces came to be desired and patinas were induced by various processes. The protective quality of a magnetic oxide of iron had been long utilized by the metalworker (we use it in protective paints) and it now became a conscious element of color. A *tsuba* like the lower one of fig. 3 has a warm red-brown surface of luscious smoothness that epitomizes the culmination of this development. By the nineteenth century delicate chasing and inlaying reveal an incredible facility in the metalworker's art calculated to excite the admiration of the collector.

Color is again the factor in the use of alloys. The Gotō *kozuka* illustrated in fig. 5 is of *shakudō* and was made by a member of the great Gotō line of masters who perfected the use of that gold alloy for mounts in the fifteenth century.⁴ Its deep black color is achieved by a chemical treatment and is a most effective foil for inlay or other combination with gold. In the Murakami Jochiku *tsuba* illustrated at the top of fig. 4, a foundation metal of silver alloy, *shibuichi*, is used; the quality of the metal is a great part of the effect of the design, a scene of Suruga harbor. It brings to us the pearly grey quality of the circumambient morning air, fresh and crystalline, and we see it touched to gold as the sun lights the sails of the boats, the trees on the shore, and the misty clouds about silver-crowned Fuji.

If a standard of reference is desired for the range of processes of decorating metal either by a modification of its own surface or form, or by the application of one or more metals to a base metal, it may be found in the Stone Bequest. Carving may be in the round or it may be

3. Joly, H. L. *Japanese sword-mounts: a descriptive catalogue of the collection of J. C. Hawkhurst*. London. 1910. p. xviii, xxii.

4. Rucker, R. H. *The Gōda collection of Japanese sword fittings*. New York. 1924. p. xxxvi.



Figure 4 (Full size)

TSUBA (Top right): Bay and village of Suruga. Signed *Jochiku, kakihan*.
Murakami School, about 1755.

TSUBA (Center left): Hanging flower vase. Signed *Bushū jū Kunihiko tsukuru*.
Bushū School, about 1720.

TSUBA (Bottom right): Episode of Amaterasu Ō Mikami. Unsigned.
Jakushi School, about 1700.

~~1936-4-44~~ 1936-4-798
~~1936-4-704~~ 1936-4-372
~~1936-4-36~~ 1936-4-377

ALMONT 908

in relief, high, medium or low, or sunken in a scarped frame (a technique familiar to us in Egyptian wall reliefs).⁵ The careful elaboration of process is reflected in such terminology as: *hon zōgan*, true inlay; *nunome zōgan*, onlay on a surface roughened to hold the leaf metal; or, *sumi zōgan*, dark inlay polished flat so that it gives the effect of an ink painting.⁶ Perforating an object to provide a decorated form is familiar, but less so are the variations possible in ajouré work as indicated in our sword mountings.⁷ An openwork design may actually be outlined in the base metal, or the motif may be completely in negative silhouette. Peculiarly Japanese is the use of perforation to provide delineation of shadow, a definition by outline in which the inner details of form are blotted out. Designs may be made up of a mosaic, as it were, of small openwork units as well as of the forms of the motif itself. Fine thread-like perforations are exquisite line designs, which may combine with larger pierced areas to provide variation within a continuity of design by defining voids. (See illustration, fig. 3, of butterfly and leaf.)

In itself every piece can be studied from the point of view of technique — the material employed, the processes and tools of the craftsman. But inseparably bound with the technique is the scheme of decoration and the motifs used which are often the starting point in our appreciation of an object. Subjects are legion; motifs are culled from every aspect of Japanese life and thought. The island empire in its civilization synthesizes the culture of a continent.⁸ The elements of the synthesis become patent in such a branch of the glyptic art as the sword mounts exemplify, and stress again the point that art presents germane and often unique evidence for all that men have thought and done and believed. A quotation from Weber's *Ko-ji Hō-ten*,⁹ which is here translated, may serve to indicate the wide range opened through a study of any field of Japanese art:

It is almost always an allusion which the representations by Japanese artists disclose. . . . He who wishes to interpret Japanese art . . . should set himself to study not only the history of Japan and China, but also the various religions of these two countries, the religious symbolism and the popular superstitions, the customs, the manners and usages of their inhabitants, their literature, their geography, and finally a whole world in addition: Legend.

5. *E.g.*, T1936-4-201, -27, -431, -198.

6. *E.g.*, T1936-4-1066, -57, -925.

7. *E.g.*, T1936-4-150, -164, -405, -151.

8. This idea is beautifully presented in Grousset, R. *Les civilisations de l'Orient*. Tome IV. *Le Japon*. Paris, 1930, p. 2, 3.

9. Weber, V.-F. "*Ko-ji Hō-ten*"; *dictionnaire à l'usage des amateurs et collectionneurs d'objets d'art japonais et chinois*. Paris, 1926, p. 8.

1936-4-81, -453, -15, -755
1936-4-984, -378, -48
1936-4-273, -152, -300, -214

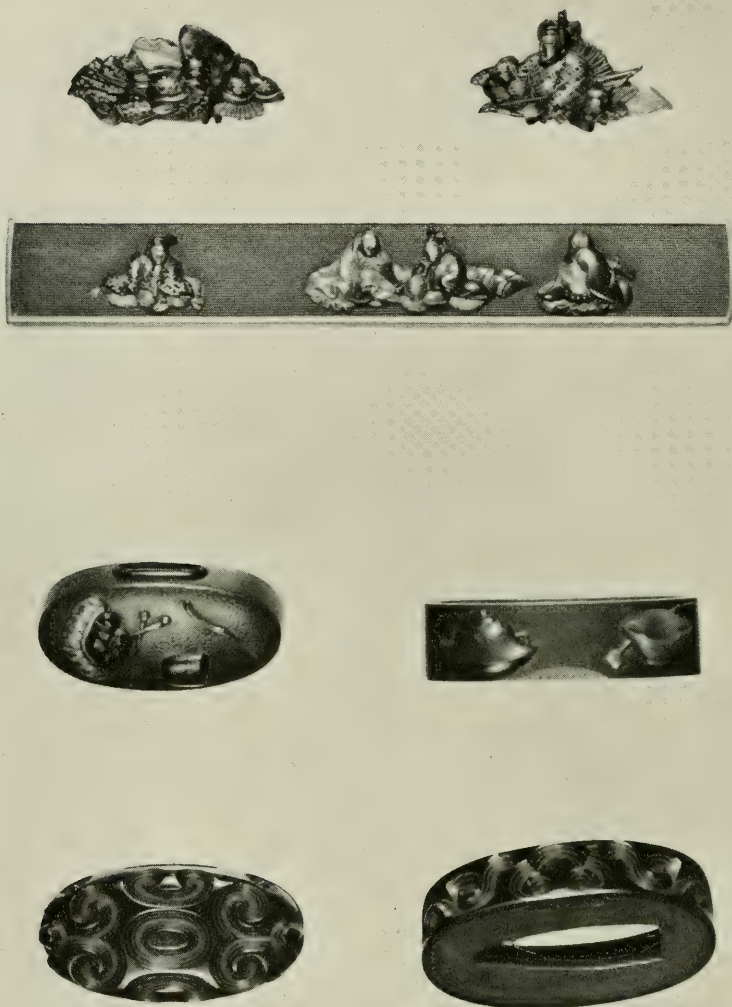


Figure 5 (Full size)

SET OF KOZUKA AND MENUKI (Top): Rokkasen, the six poetical geniuses of the ninth century. Signed *Gotō Masayasu, kakihan*. Gotō School, late eighteenth century.

FUCHI-KASHIRA (Center): Tea-ceremony utensils. Unsigned. Ishiguro School, about 1800.

FUCHI-KASHIRA (Bottom): An abstract design in *guri-bori*. Takahashi School of Higo Province, about 1785.

~~1936-4-1149, A, B, C~~ 1936-4-142ab
~~1936-4-1080, A, B~~ 1936-4-705ab ALMONTE 904
~~1936-4-975, A, B~~ 1936-4-1014ab.

Let us follow some of the allusions and symbols in the Cooper Union Museum pieces. In T1936-4-96 (fig. 2) and T1936-4-36 (fig. 4), legends of dragons and sun-goddesses come to life and people the prehistoric past of China and Japan, as Kalevala and Homer people the past of other lands with gods and heroes and doughty deeds. During 1940 was celebrated the 2600th anniversary of the founding of the Japanese Empire; according to legend the first of the imperial line was Jimmū-Tenno in 660 B.C. The great-grandmother of Jimmū-Tenno was Amaterasu-Ō-Mikami the "Heaven-Shiner," and on a *tsuba* in fig. 4 we see the rays of her presence shining forth, as the stone closing the cave where she has been hiding is pushed away. To Amaterasu-Ō-Mikami is dedicated a temple at Ise, great Shintō shrine site.

An important time in Japan's history was that of Toyotomi Hideyoshi who rose to triumph over the warring feudal lords.¹⁰ A guard shows a press of warriors, a scene during the Taiko Hideyoshi's expedition to Korea in 1593-1598, indicated by Korean and Japanese banners. The *tsuba* illustrated in fig. 7 is signed: "Nobuiye made this for Kinoshita Kun," the latter the name which Hideyoshi took when he started his military career, and which was changed again on his accession to power. The guard bears an incised design of the Taiko's three-guard crest and the *kiri paulonia*, with a poem on the reverse indicating his despotic disposition: "If you do not sing I will force you to, O Cuckoo."

Centuries before Hideyoshi, literary history was made by the six great poets of the ninth century who appear on the set of fig. 5. Four are on the *kozuka* and one — to the left the lady Ono no Komachi — on each of the *menuki*. Ladies might devote themselves to music in the great medieval courts; the beauteous Kogō no Tsubone plays the *koto*, a sort of harp (pictured on the *kōgai* in fig. 1), while the courtier Minamoto Nakakuni on a dappled steed, listens and recognizes her touch (on the matching *kozuka*).

Buddhism, especially that of the Zen sect, influential with the military class since it emphasized simplicity and contemplation, came from China, as did the deities and figures of indigenous Chinese belief. Among the latter are the Sennin, immortal ascetics of popular superstition. One of them, Sanfushi, sails on his umbrella, with hair and garments blowing in the sea breeze, on the lower guard of fig. 3. The foxes' wedding depicted on the knife handle (fig. 7), charms us with the skillful use of *shakudō* inlay for the forms of the foxes at night, guided

10. Papinot, E. *Dictionnaire d'histoire et de géographie du Japon*. Tôkyô [1906].

936-4-883
36-4-399ab

936-4-94
36-4-203

936-4-40
36-4-657

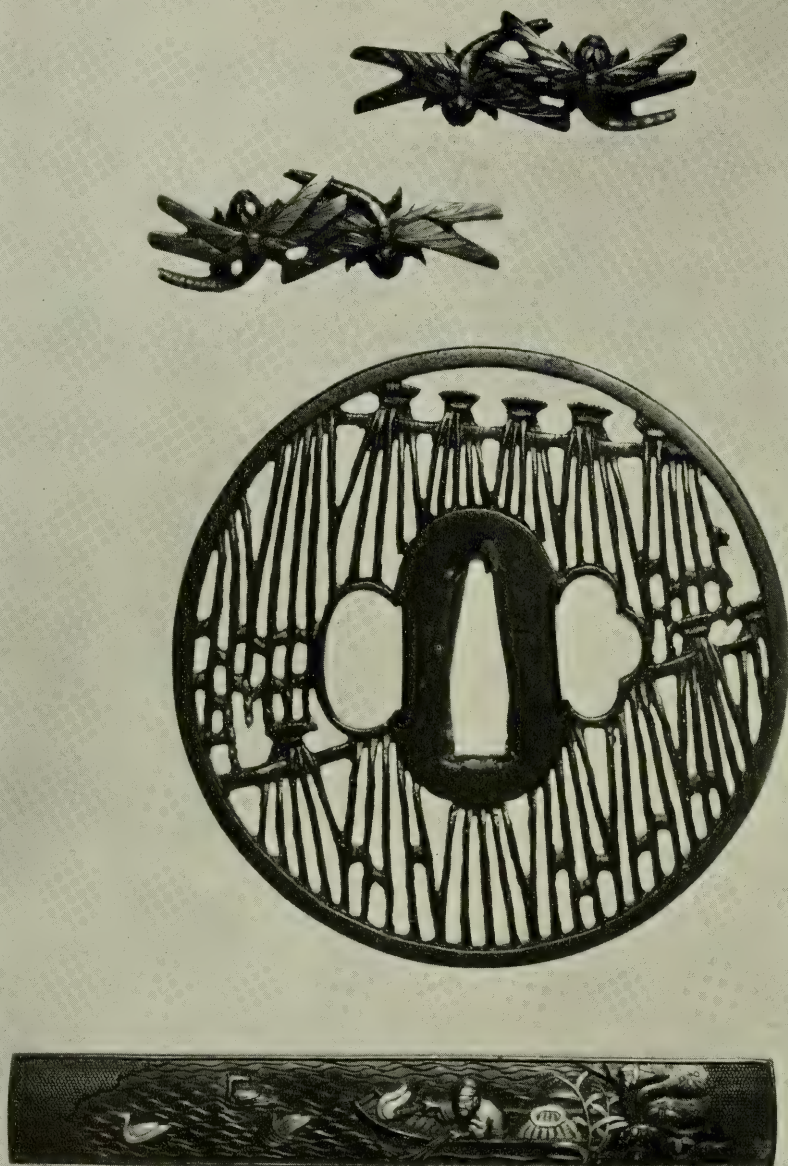


Figure 6 (Full size)

MENUKI (Pair, top): Dragon-flies. Signed *Mitsu-naga*. Kwanjō, 1612-1653, founder of the Gotō Hachirobei line.

TSUBA (Center): Rice sheaves. Kinai School, about 1700.

KOZUKA (Bottom): Cormorant fishing. Ishiguro School, about 1750.

Handwritten: 910

by the lantern which gleams in copper; it recalls still prevalent beliefs in superhuman powers of the fox and in fox possession.

Manifestations of national culture and customs come to view: in a *fuchi-kashira* illustrated, the tea ceremony is indicated by a tea pot and other utensils; in T1936-4-14, the *Nō* drama by three figures from the episode of Yorimasa; in a *tsuba* illustrated, the love of plum and cherry blossoms, the guard being in the shape of a hanging bamboo holder in which a spray of prunus blossom is arranged. Cormorant fishing and rice culture are each the subject of many examples (fig. 6). They recall the centuries-long national economy in which fish was the staple of an island people and *koku* of rice the unit of income and taxes. Mention should be made of the sense of humor of the artists which so often dictates the handling of even religious subjects.

"After a painting by" reads more than one inscription, and metal-work styles have been directly derived from painters of the Kanō school. Limitless prospects and magic mountains appear to be inspired by canons of Chinese landscape painting.¹¹ Often the artist is stimulated not only by painting, but by textures and patterns in other fields to exploit the capacities of his hand and his material. Thus brocade figures find an echo in such a piece as T1936-4-941, or T1936-4-318 with a typical old design for the *obi* or sash. In turn textile designers turned to metal work, patterns being freely exchanged. Straw bags and baskets of bamboo and surfaces of leather are echoed in hammer and chisel techniques.¹²

Though powdered ornament is more proper to the field of textile and similar arts, the units for powderings employed by a designer might well be enriched by the study of units in both abstract and nature-derived designs in the sword-guards. In them the design is encompassed within round or lobed outlines, or shapes inspired by the decoration, as that of a peach.¹³ The *guri-bori* pieces, so-called because the appearance suggests that of *guri* lacquer, have abstract designs of curving lines cut into the metal in V section (illustration fig. 5). The curving incisions exhibit to best advantage the exceedingly precise workmanship, which consists of brazing together a number of fine sheets in alternate layers of different metals, and then treating with acid to bring out various colors. Technique and decorative motif are each conceived in terms of the other.

11. E.g., ~~T1936-4-57~~ 1936-4-378

12. E.g., ~~T1936-4-14, 88, 178, 366~~ 1936-4-603, -505, -250, -363

13. E.g., ~~T1936-4-567~~ 1936-4-872.

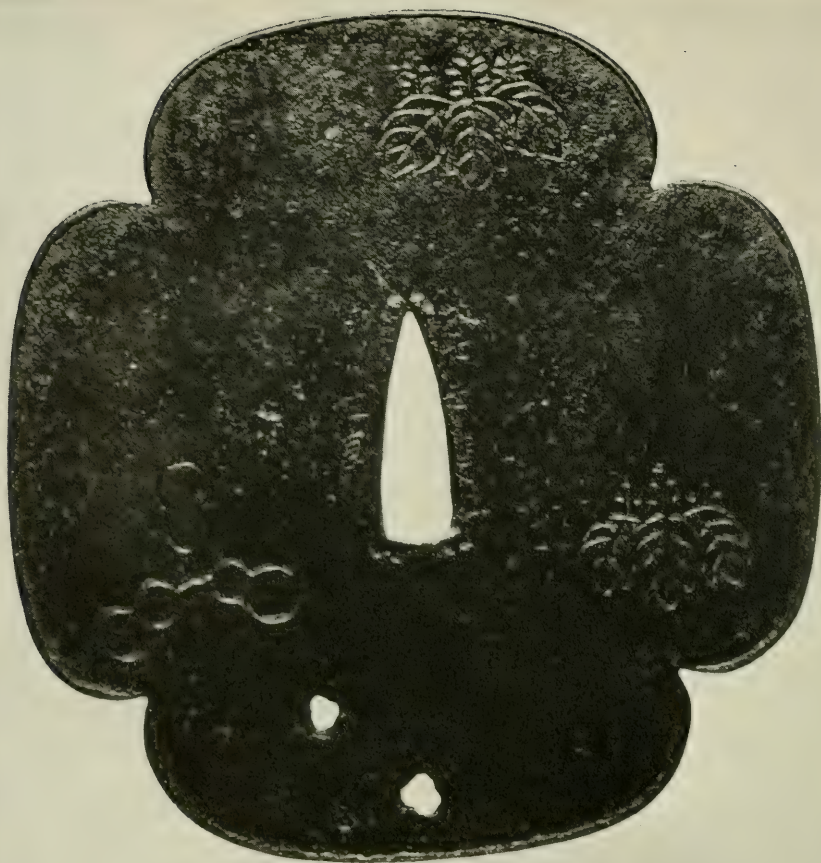


Figure 7 (Full size)

TSUBA (Top): Kiri paulonia and three-gourd crest. On reverse a poem. Signed *Kinoshita kun no konomi ni oji Koshu ju Nobuiye*. Miöchin School; Nobuiye, 1486-1564.

KOZUKA (Bottom): Foxes' wedding, at night. Signed *Morisada hori*. Katsuki family, Morisada V, about 1780.

~~1936-4-466~~

1936-4-1

~~1936-4-746~~

1936-4-365

ALMONTE 900

A spider's web seen in the shadows of leaves, or swung into a patch of light by a little breeze, calls forth a participation from us when our inner eye completes the silken circumference and the mesh of filaments which we see actually only in part. In the same way the Japanese artist delights us by indicating an all-over pattern by patches enriching the surface.¹⁴ The design is presented but our power of visualization has been called into play while our eyes are unwearied.

We are challenged to augment the range of designs derived from three-dimensional forms by those which four dimensions inspire. They suggest dynamic aspects, movement of forms occurring in time. Such are the turning of pairs of wheels which suggested the simple motif of T1936-4-391; the blowing of blossoms by the wind with the swirling tumble of chrysanthemums indicated by the parallel arcs and the stemless flowers (T1936-4-548, illustrated in fig. 2); the whirling snow of T1936-4-107 with snowflake crystals and the spirals of little eddies resolved into inlay patterns.

Flowers and insects with their delicate forms appeal particularly to the Japanese artist and appear in countless variations which reveal a loving delight in natural objects. In fig. 3 butterfly and peony leaf are formalized and suggestive, and skillfully placed to carry the eye in an arc from the upper right, down and around to the lower left of the guard.

"The art motives all have a rationale, either in actual reason — as when the pine tree and bamboo, as evergreen, appropriately symbolize a long life, to which is added the plum-blossom for beauty, making a lucky triad; or in idea, such as that which constantly associated the lion and peony, because the former is the king of beasts, the latter the king of flowers; or else in history or legend, or in unalterable convention . . . The Japanese . . . decoration is organic."¹⁵

Almost every one of the designs gives that sense of an opened window through which we may see a vista; the visual stimulus is a starting point for a train of conscious and unconscious associations. As in any form of oriental art, we learn to seek the inner meanings, to follow through the suggestions, and thus participate in the artist's creation and in oriental life. For the program of special exhibitions in the Museum galleries for the year 1941-1942, it is planned to include a showing of a large part of the Stone Bequest. The visitor may then have the opportunity to discover for himself the greatness in these little objects of decorative metalwork.

FELICIA M. STERLING

1936-4-1134.

14. *E.g.*, T1936-4-1050. The same device can be seen in textiles. *e.g.*, 1937-69-4.

15. Chamberlain, B. H. *Things Japanese*, 5th ed. London, 1905. p. 54.

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¹ The customary classified list of objects received during the year will be published in the next issue of the *Chronicle*.

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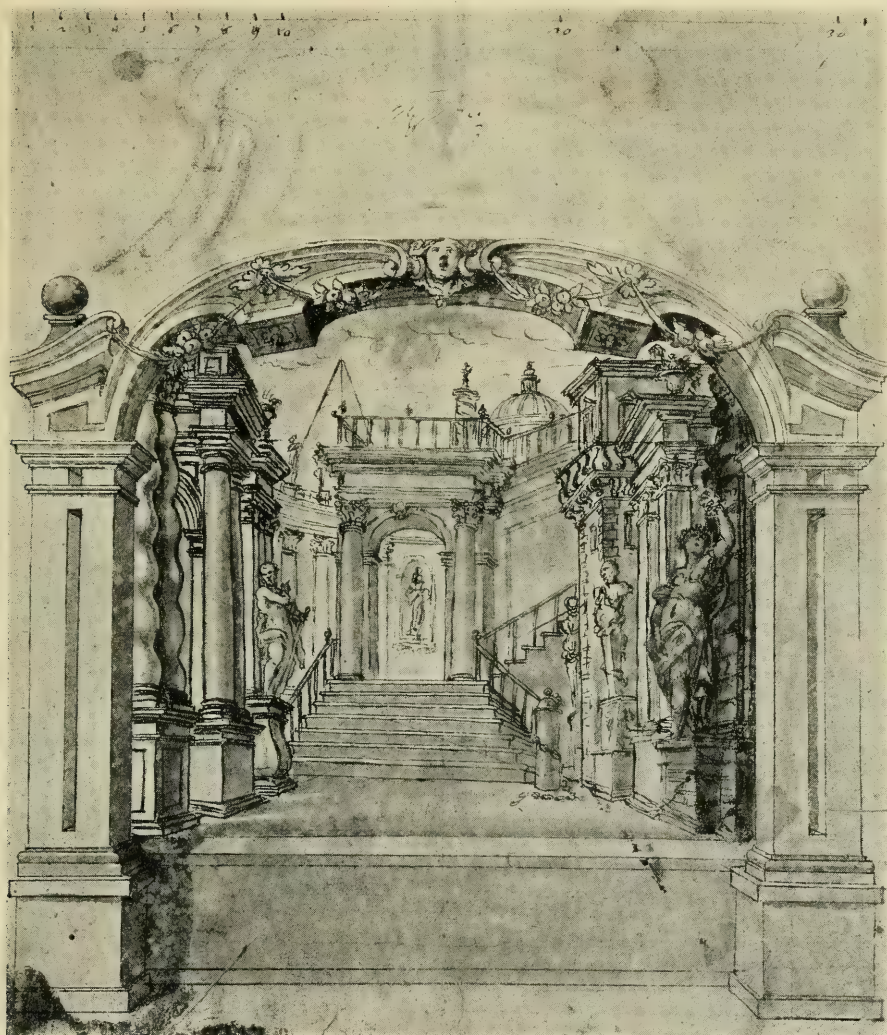
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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF THE COOPER UNION



STAGE DESIGN: A STREET. PROBABLY ROME, ABOUT 1680. SEE PAGE 297.

Cowdery 146-11

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AUGUST · 1941

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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF THE COOPER UNION

VOL · I · NO · 8

AUGUST · 1941

FOR the first time since the *Chronicle* was begun, in 1935, it is possible this year to issue two numbers. The earlier, published in April, gave an introduction to the George Cameron Stone Bequest of Japanese sword mountings, in the light of information assembled through the devoted volunteer assistance of Mr. Stone's friend, Mr. Robert Hamilton Rucker, with the collaboration of Messrs. José B. Rios, Randolph Bullock and Gusuke Kobayashi. The present number contains a detailed examination of the Museum's rich collection of stage designs, which are now on display, many for the first time.

It is to be hoped that the information here presented, some of it in directions hitherto little explored, will appeal to the growing interest in stage design of earlier centuries and will indicate to old and new friends alike the pre-eminence of the Museum's collections.

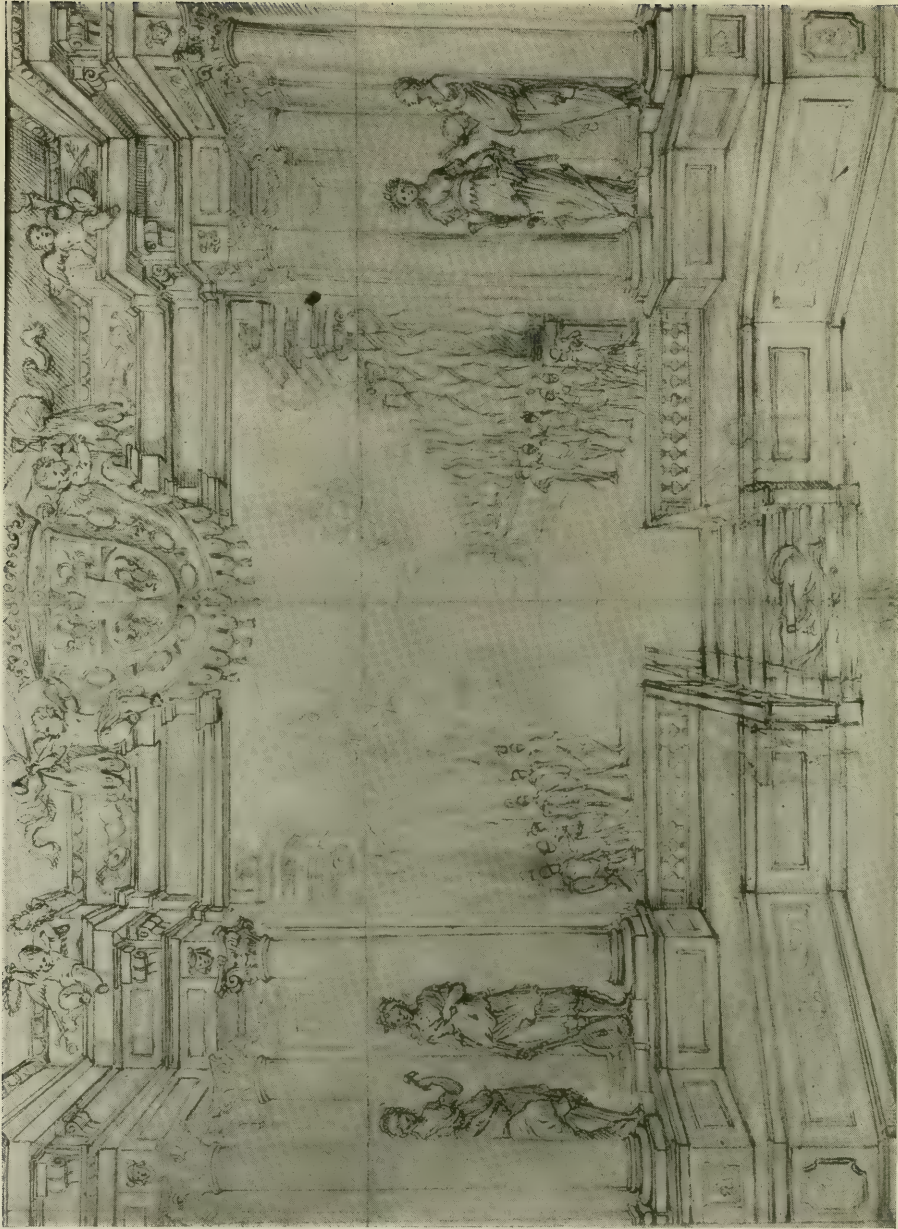


FIGURE 1. PALACE COURT AND PROSCENIUM WITH ARMS OF THE DUCHY OF MANTUA. 1650-1660. SEE PAGE 287.

attributed to Giuseppe Maria Mitelli

Conderby 146-15

1938-88-114

THE STAGE DESIGNS OF THE COOPER UNION MUSEUM

THE NATURE OF STAGE DESIGNS AND OF THIS COLLECTION

The Museum possesses about four hundred and fifty stage designs produced by Italian or, in a much smaller number, by French and German artists between 1637 and 1875, most of which are original drawings, while some are early reproductions. A few drawings and all the copies came to the Museum at various times as gifts of members of the Hewitt family. Most of the other drawings were formerly in the collection of the curator of the Borghese Gallery in Rome, Giovanni Piancastelli (1845-1926), and were acquired in 1901 and 1938. A great part of the collection consists of drawings by artists who worked in Rome, in Naples and farther south in Italy. It is especially fortunate that this pedigree will throw light upon developments of stage design in Rome and Naples, which are deeply obscure.¹

Mariani has opposed the attempt to define local schools of Italian stage designs, and not without some foundation; for the activities of most of the great decorators were spread over wide areas of Europe.² The rule had exceptions, however, and drawings can sometimes for external or internal reasons be attributed to a definite school even if the design is not limited in character to the qualities of a single centre of production. The modes of drawing practiced during the eighteenth century, for example in the Bolognese school of *quadristi*—perspective painters—or by the

architects of Rome, are very different from each other and can be easily distinguished. A large proportion of stage designs can be attributed to a particular Italian school, though a given drawing might have been executed elsewhere in Europe by a designer trained in Italy. But when the artist added a scale with the measurements current in Rome, for example, the design was intended for execution there or in the neighborhood.

It is not always possible to ascertain beyond doubt that a specific design was made for theatrical use. Scenic art was intimately connected with a fashionable kind of pictorial representation, that of perspectives, for more than a hundred years after 1700, and repeatedly exerted such fascination upon artists during the eighteenth century that manners of representation were influenced by it. For this reason, examples of free and applied art of this period are sometimes indistinguishable.

The sequence from the first project of the stage designer to the actual setting was a long one. The individual drawings are in some instances more or less rough sketches for developing the artist's conceptions, or for the use of some one familiar with his work. Others, on the contrary, are extremely elaborate and detailed, as though intended to prove the designer's ability, or to enable a layman to grasp the significance of the developed set. Some also originated

¹ Throughout the present article, only exceptional references are made to those books which are indispensable in dealing with the subject: Alessandro Ademollo, *I teatri di Roma nel Seicento*, Rome, 1888; Benedetto Croce, *I teatri di Napoli*, Naples, 1891 (second edition, Bari, 1916); Giulio Ferrari, *La scenografia*, Milan, 1902; Pompeo Cambiasi, *La Scala*, Milan and New York, 1906; Giulia de Dominicis, *I teatri di Roma nell'età di Pio VI*, in *Archivio della R. Società Romana di Storia patria*, Rome, 1922, vol. 46, p. 49 ff; Paul Zucker, *Die Theaterdekoration des Barock*; *Die Theaterdekoration des Klassizismus*, both Berlin, 1925; Corrado Ricci, *La scenografia italiana*, Milan, 1930; Valerio Mariani, *Storia della scenografia italiana*, Florence, 1930; Roger-Armand Weigert, *Jean I Berain*, Paris, 1937; Allardyce Nicoll, *The development of the Theatre*, London, 1937; Alberto Cametti, *Il Teatro di Tordinona, poi di Apollo*, Tivoli, 1938; Thieme-Becker, *Kuenstlerlexikon*, Leipsic, 1907-1939, and George Freedley and John A. Reeves, *A history of the Theatre*, New York, 1941. I found Hans Tintelnot, *Barocktheater und barocke Kunst*, Berlin, 1939, useful only for its illustrations.

I am much indebted to Professor Allardyce Nicoll for making easily accessible the opportunities offered by the Rockefeller Theatre Collection of Yale University. I have discussed the most important of my problems with Franz Rapp, at present at Yale, and owe much to him for the light that he has cast on the subject. Calvin S. Hathaway has helped so much with the preparation of the article that it has become half his work.

² Valerio Mariani, *Storia della scenografia italiana*, Florence, 1930, p. 61 ff.



FIGURE 2. A SQUARE IN A VILLAGE; COUNTER-PROOF OF A DESIGN BY JACQUES ROUSSEAU (?); FRANCE, ABOUT 1690. SEE PAGE 297.

Almonte 927

1930-26-52

as a mere exercise or as models for reproduction in engravings. The influential Antonio Bäsoli in Bologna (1774-1848) made or had made under his supervision several versions of the same drawing, authenticating them at least in his later period by a stamp with his name.³

Projects frequently present alternative suggestions, leaving the choice to whoever might be responsible for a final decision. They show often only one half, or a little more, of a symmetrical set (Fig. 7).

It is a reasonable critical principle to accept ostensibly authentic signatures on drawings, and unsuspecting attributions to obscure artists, since the drawings are invested with small commercial value or pride of ownership. There were many more stage designers than are recorded now, and the custom of lavishly and indiscriminately attributing stage designs of the eighteenth century to one of the famous members of the Bibiena family ought to be discontinued. As investigation of the history of stage design began but recently, astonishingly little precise information is at present available about most details during the period represented by the drawings in the Museum.

The individual stage design from 1700 to about 1830 may be considered more or less conservative in comparison with the development in representational or decorative arts. It is frequently safe to assume that a design is later in date than it looks when judged from the standards of other art forms.

Stage design is concerned with the transformation of a part of the stage into an imaginary, make-believe locality. The enclosing sides do not need to be actually continuous, but they should create the impression of one continuous space and must conceal disturbing elements outside the sets. The entire period with which we have to deal knew the stage with side-wings and upper hangings, of basically the type still familiar today.

The modern art of stage design began as

a highly sophisticated product, imbued with the classical inclinations of Italian culture in the sixteenth century. The theatrical reformers of that period aimed not at a sublimation of the popular stage but at the revival of the antique drama. The results, however, were original: the creation of the art-form of the opera, a play with music, with much show and ballet, and of the modern stage. Already in the very first theatre erected by Andrea Palladio with the intention of emulating the classical ones, the Teatro Olimpico in Vicenza, the stage assumed an unclassical aspect, in 1584, when Vincenzo Scamozzi became the supervising architect. The back wall of the Roman stage was ordinarily a richly decorated architectural structure which was permanently shown, whether or not it fitted the individual play.

Such indifference to realism was not in line with the stylistic principles of the artistic theatre prevailing from the late sixteenth up to the nineteenth centuries, which demanded a unified make-believe room. However, the decoration of the antique back wall influenced that of the fore-part of the modern stage, of the proscenium, which became of great importance. The framing of the stage, it was felt, should agree with the character of the setting and serve as a transition to the decoration of the auditorium. The proscenium arch was occasionally redecorated according to the specific conditions of certain performances.⁴ As the arch served also as a frame for the curtain when drawn, the drapery motif early gained an important role in the decoration of the framing. Projects of stage designs often indicate its presence by ignoring those portions of the set which would be concealed by the proscenium arch (Fig. 5).

The designs with which we are concerned provide for a painted back-cloth at the back of the imaginary room. Up to the end of the seventeenth century the back-cloth was in one piece, disposed at a varying distance from the back wall of the stage, or actually against it. In the first years of the eighteenth

³ 1938-88-434 and -435 are such drawings in the Museum.

⁴ The Museum possesses a project for the decoration of a proscenium, 1650-1675, (-108). A stage design with a *Palace court and gods upon clouds* (-114), Mantua, 1650-1660, shows several suggestions for the form of the proscenium (illustrated, Fig. 1).

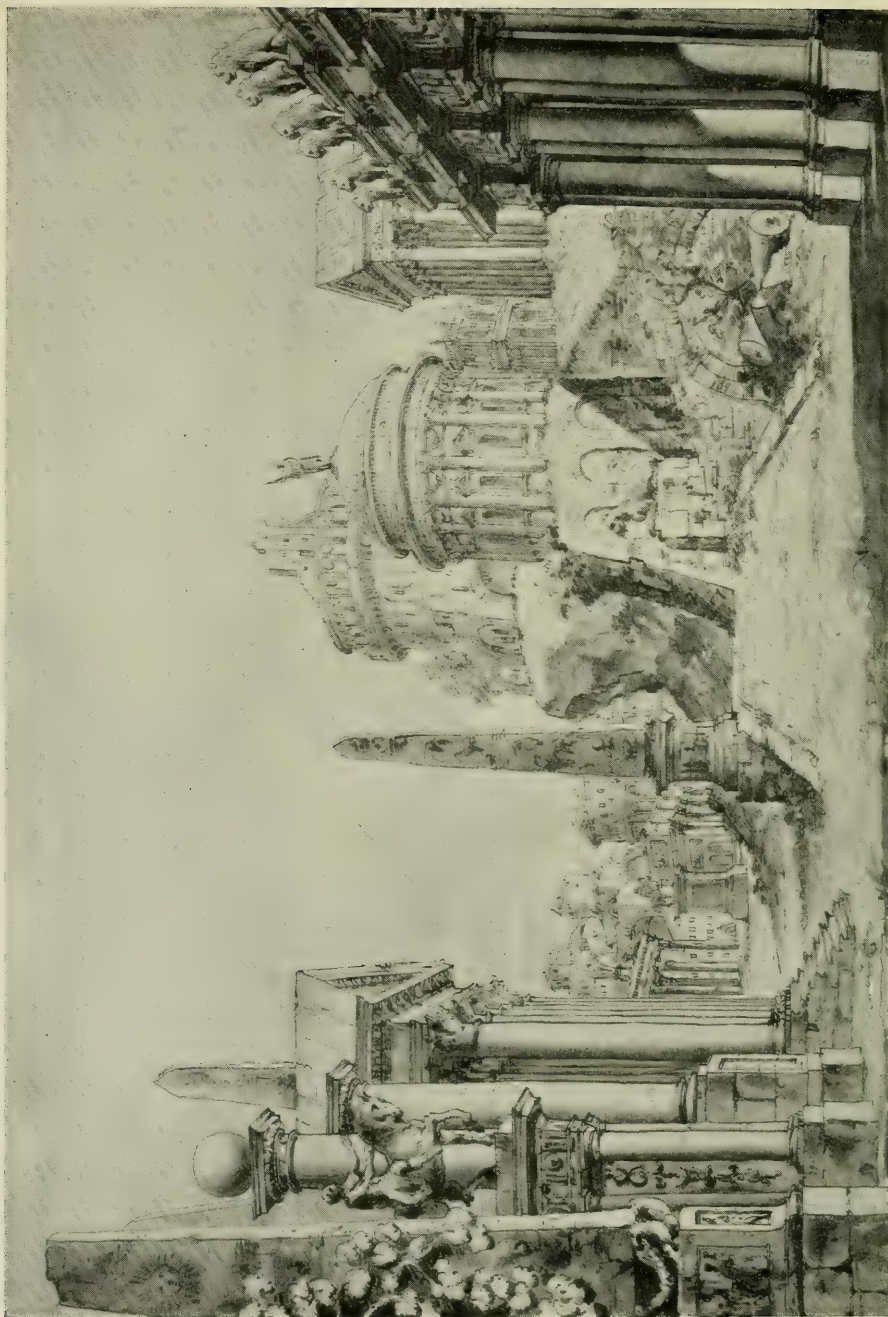


FIGURE 3. THE FORUM IN ROME. [BY FILIPPO JUVAERRE.] ABOUT 1700. SEE PAGE 299. 1938-88-167

Cowles 186-17

Rome, 1820.

century came the discovery that the effect of the painting could be strengthened by a staggering of the units of the set, in which the backdrop might be divided into several portions. In this way a corner or a curved wall could be formed by the position of the sets; consequently the number of elements was considerably increased. A setting of a palace hall in the Teatro Tordinone in Rome in 1768 consisted of twenty-nine pieces.

Sometimes, especially in the seventeenth and eighteenth centuries, a drawing will clearly indicate the separation of various elements, which would be painted separately as side-wings and set pieces (Fig. 9). These drawings and those of isolated side-wings and set pieces will be most easily recognizable as stage designs.⁵ But many designs did not need to present such clarity and some may represent only a simple backdrop. As a matter of fact, in the late eighteenth century the backdrop assumed a still greater importance than it previously possessed; when it unmistakably defined the locality, the design of the wings was implicitly included in it. But it was not infrequently used with unmatching side-wings, a custom which led occasionally in the second quarter of the nineteenth century to a neutral decoration of the wings repeating that of the proscenium arch.⁶

During the period under discussion, interest in the theatre was so widespread that it could not be satisfied entirely by public theatres, although in the larger cities several theatres would be in operation, and in the largest cities more than one opera house. Private theatres, more or less easily accessible at least to sections of the public, were much in vogue up to the late eighteenth century, not only in the palaces of the wealthy but in many houses barely able to afford them. Besides these, there were the theatres of the monasteries, prior to the nineteenth century, and those of educational foundations.

Stages erected as permanent or temporary fittings in rooms of such buildings were more likely to conform to the proportions of those rooms, with the result that an astonishing number of stage designs of the late seventeenth and eighteenth centuries provide for a make-believe room of a greater height than width, although this proportion was directly opposite to that customary in the larger public theatres of the time.

The settings of puppet theatres did not differ essentially from those of other theatres. In some cities, especially in Rome with its very strict censorship, it was sometimes necessary to substitute puppet performances for those with living actors.⁷ Even life-size puppets were used.

Funds for the public theatres were provided by private individuals or associations, or by government agencies which were often generous in this respect. Especially during the second quarter of the nineteenth century the town governments in the Papal States were sufficiently affluent to subsidize theatrical performances.⁸ Most theatres, particularly during the latter half of our period, had their own stock of settings, but in many cases the theatrical companies also provided their own.

It ranks among the most important reasons for the flowering of the European applied arts in past centuries that, as a rule, invention was left to minds of creative power and execution to competent hands. The painted execution of projects in actual sets was usually the work of the specialists, the *quadraturisti*, who were supposed correctly and quickly to paint complicated perspective representations. Scene-painting was an especially difficult task of this profession on account of the distribution of one unified construction among sets scattered in the space. For reasons of speed it was not often possible to use the schemes that the textbooks recommended. Experience had largely to supply the mathematical construction,

⁵ The Museum possesses one project for a separate section of a backdrop representing a *Port*, 1700-1725 (-7431). Several drawings ranging from the late seventeenth century to about 1775 are concerned with side-wings; -9, -1044 to -1046, -7442, -3443, -466, -3652, -66. The last shows a *Fountain and a tree* intended to be cut out in silhouette, a custom still opposed in 1780.

⁶ G. Morazzoni, *La Scala attraverso l'immagine*, Milan, 1928, pl. XX.

⁷ Women were rigorously excluded from the stage and the prohibition in *Deuteronomy* 22, v. 5 could be interpreted to prevent their replacement by men.

⁸ G. Pasolini-Zanelli, *Il teatro di Faenza*, Faenza, 1888, p. 63.



FIGURE 4. CELESTIAL PALACE. ROME, ABOUT 1700. SEE PAGE 299.

Bowdler 146-7 *Gianluiso Fontana* 1938-88-23

which always had the drawback of limitation to one predetermined standpoint for the beholder. But the lines of vision of the spectators in a theatre are widely protracted, and many see in distortion what is correct for a few. In this respect, also, experience supplied appropriate compromises with theory.

Landscape settings like an open country or a wood required a rather special knowledge not possessed by the usual painters of perspectives. A specialization in landscape settings must have been necessary from the beginning, although it did not permit the formation of a separate profession. It was rarely possible for a theatrical painter to make a living from it, and usually this work was carried out by painters of landscape who had otherwise no regular connection with stage design. The same condition prevailed for figure-painting in settings.⁹

Stage designing in Italy was in the main, up to the beginning of the nineteenth century, the task of those able to serve simultaneously as chief engineer. The fame of the great scenic artists was in reality primarily connected with their engineering accomplishments, especially in the seventeenth century, none of whose great stage designers can be supposed to have actually painted the scenes, or even to have cared much about their details. Giacomo Torelli (1604-1678), one of the most famous theatrical engineers of his period, came to Paris when Cardinal Mazarin wished to modernize the French stage, and stayed there until 1661.¹⁰ He wrote in the libretto of *La Finta Pazza* by Giulio Strozzi (which was his first work in Paris, staged in 1645), that the engraver had misunderstood details of the sketches after which he worked. Whatever the nature of the sketches by Torelli, they could not possibly be as clear and workmanlike as drawings related to his settings prove to have been. Certainly, sketches so unclear that Stefano della Bella misunderstood

them, needed an intermediary drawing to be executed in large size, if they were to be of use to a scene painter.

One may doubt that an artist like Jean I Berain (1640-1711), "greater as decorator than as mechanist," as the Swedish Minister in Paris, Cronström, calls him in 1703, would have reached an equal eminence as stage designer in Italy as he did in Paris. There he held from 1680 to his death the office of *Dessinateur de la Chambre et du Cabinet du Roi*, which entitled him to furnish the stage designs for the royal French institutions, with some hundred projects for the *Académie Royale de Musique* alone. I use the term "furnish" because the standards of the period did not require that he invent everything himself. Berain was essentially a decorator, and it is small wonder that his contemporaries were struck by the decorative richness of his scenes. But it seems hazardous to attribute to him the mastery of landscape painting; he must have left to the specialists the detailed projecting of landscape settings, other than park scenes. It will be safe to attribute to Berain no more than the sketching of the general idea of such sets. That the invention is claimed for him in the captions of the engraved reproductions is a business matter, and by no means implies that he actually executed an idea which had been entirely his. The necessity of intermediary workmanlike drawings is highly probable for Berain's landscape sets.

The discussion in the last two paragraphs is pertinent to one of the most interesting groups of stage designs in the Museum. Miss Sarah Cooper Hewitt bought in Paris, and gave in 1930, a volume (now separated) of nineteenth-century binding, which contained twenty-one large "drawings," as I may call them for the moment. Twenty are stage designs representing nineteen scenes. The details of the technique of these "drawings" are not yet entirely clear.¹¹ It consisted

⁹ Despite early theoretical objections, figures occasionally were painted on the sets, and even "acted."

¹⁰ The bibliography in Thieme-Becker omits the important article on "Giacomo Torelli a Parigi" in *La Rassegna Musicale*, Turin, 1928, vol. 1, p. 573 ff., by André Tessier.

¹¹ Tessier deals with them, *loc. cit.*, as drawings. Weigert has a somewhat obscure description of the technique, vol. 2, p. 8. Henry Bouchot's *Catalogue de Dessins relatifs à l'histoire du Théâtre . . . au département des estampes de la Bibliothèque Nationale* (offprint from *Revue des Bibliothèques*, 1895 ff.), mentions several "contre-épreuves d'un dessin," p. 50 ff. Joseph Meder, *Die Handzeichnung*, second edition, Vienna, 1923, deals with counter-proofs on p. 538 ff.

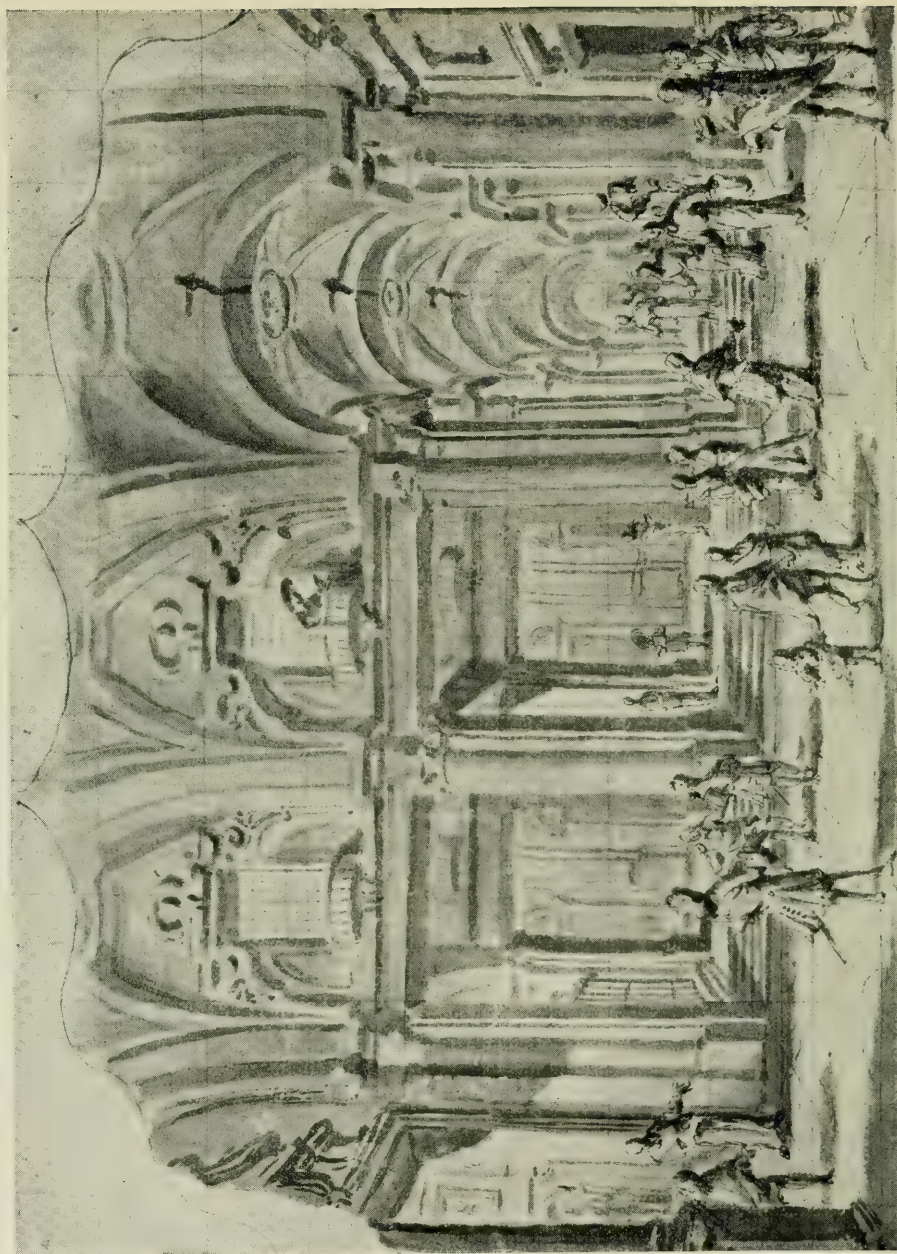


FIGURE 5. VESTIBULE OF A MONASTERY. ROME, EARLY 18TH CENTURY. SEE PAGES 287, 299.

1938-88-71

Conder 196-11

in making counter-proofs of black crayon drawings and in drawing over them when necessary, as would be the case after a few copies had been made. The crayon used may have been a greasy one and either the paper on which the original drawing was made or, more probably, the paper of the counter-proofs was impregnated with a solution which increased its absorptiveness.¹² For the drawing-over Chinese ink was ordinarily used, applied in short strokes, and sometimes a grey pigment.

These counter-proofs are apparently identical in character with a great stock which is now dispersed into various collections, mostly public, of Paris and Versailles. It formed a part of the records of the administration of the royal theatres scattered during the Revolution; apparently the technique was originated by the administration and was exclusively in use there. It furnished a convenient means of supplying duplicate copies of designs to the various divisions of personnel concerned with a performance.

Berain could not have executed the actual drawings reproduced in these counter-proofs, for we are informed, again by the Swedish Minister, of the procedures he used in making his theatrical designs and in supplying the demands for copies up to as late as 1696. From this source we learn that Berain did not use this technique for himself as a private person. Although some of the counter-proofs in the Museum are too feeble to allow in themselves for a judgment about the originals from which they are taken, it can be stated that the drawings were excellently drawn with the clarity necessary for working drawings. Probably three different designers are recognizable as authors of originals, two as those of the drawing-over. Irrespective of the designs they represent, the drawings and counter-proofs belong in the same school and period — France, 1670-1710. It can only be guessed why earlier designs were included: for their intrinsic value for the theatrical artists, but possibly also for revivals unknown at

present.

At least six of the counter-proofs in the Museum represent settings which have been published in engravings: *The Inferno*, devised in 1637 by the architect Alfonso Parigi (died in 1656), for *Le Nozze degli Dei* by Marc Antonio di Zanobi da Gagliano and companions, and engraved by Stefano della Bella;¹³ *Gladiatorial games*, devised by G. Torelli, for *Le Nozze di Peleo e Teti*, executed by François Francar (about 1625-1672), and engraved after his drawings by Israel Silvestre; *Hercules approaches Hades*, devised in 1661 by Ferdinando Tacca (1619-1686), for scene 2 of act III of *Ercole in Tebe* by Jacopo Melani, and engraved by Valerio Spada. Three reproduce designs of Berain used for the title engravings of libretti: a *Valley with a stream*, devised in 1683 for the *Trébuchement de Phaëton* by Jean-Baptiste Lully (Weigert 196); an *Avenue in a park*, devised in 1685 for scene 5 of act IV of *La Fureur de Roland* by Lully (W. 133); and a *Rocky coast*, devised in 1686 for *Acis et Galathée* by Lully (W. 137). Of the remaining designs one represents the *Celestial garden with Venus*, devised by Berain in 1700 for scene 4 of act II of *Hésione* by André Campra. Another was probably devised also by Berain: an *Avenue of fountains leading to a rocky arch with a view out to the sea, with Poseidon approaching*; 1680-1690. Two designs were probably devised by Torelli about 1650 and the third possibly by him somewhat later: an *Inferno*; *Dancing Satyrs with torches in front of* [the backdrop] *a Grotto with the rising sun*; the *Grotto of the Winds*. We shall deal with the other designs in later paragraphs.

Reproductions of stage sets, as they had actually appeared in the performances or had been intended to appear, were in great demand. A good part of the greatly elaborated picture-like drawings, especially from about 1750 to 1850, may have originated to meet such demand. But the general interest allowed for the publication of printed reproductions of many settings. They were published in separate series or, up to the

¹² The paper dates about 1700. Nine sheets have a French-looking watermark, a tablet with a heart between the letters "P G." The others are marked with a crowned double-headed eagle similar to one which C. M. Briquet thought German or lower Rhenish; J. Guiffrey and P. Marcel, *Inventaire . . . des dessins du . . . Louvre*, Paris, 1908, vol. 2, p. 131, n. 49. It may as well be Flemish or Alsatian.

¹³ Alexandre de Vesme, *Le Peintre-Graveur Italien*, Milan, 1906, p. 242, no. 923.

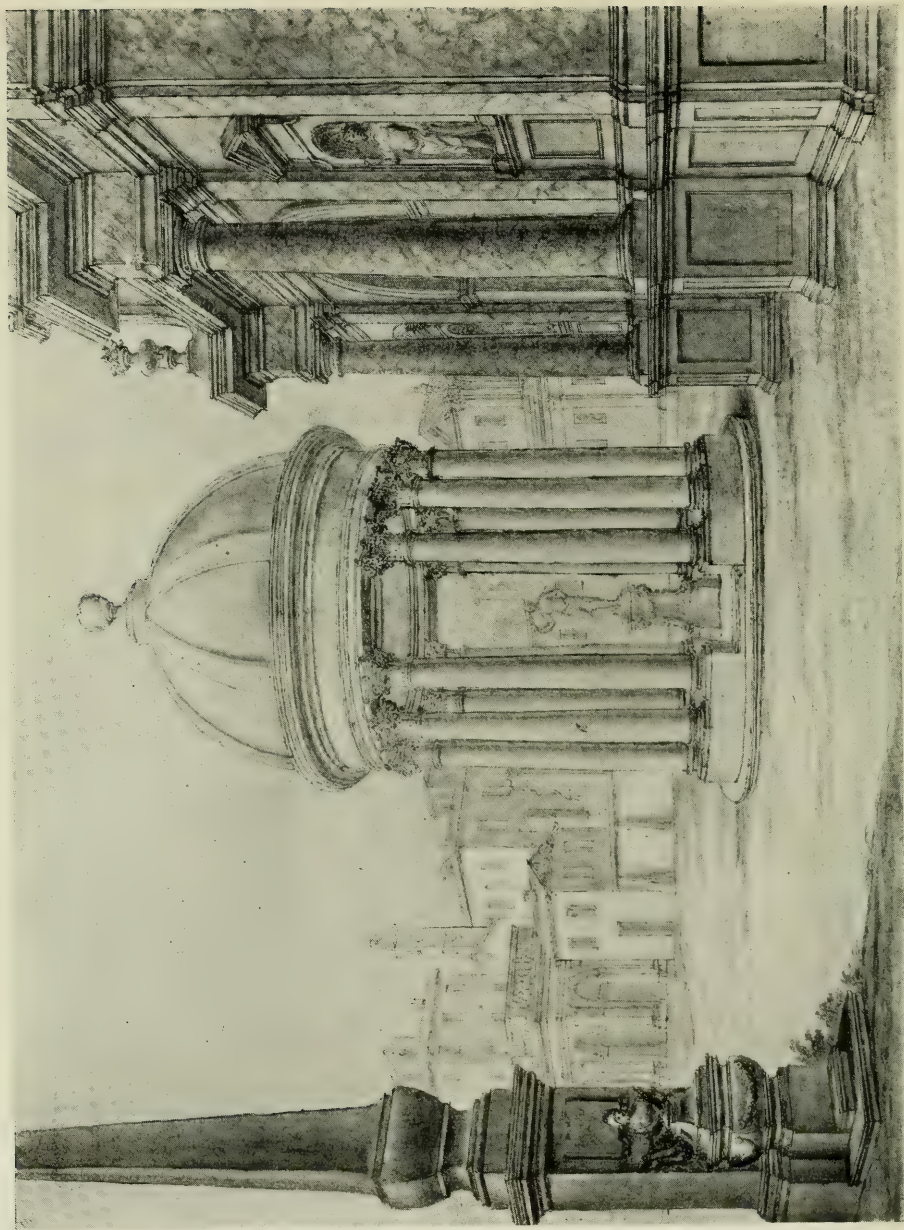


FIGURE 6. A SQUARE. ROME, 1725-1750. SEE PAGE 301.

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eighteenth century, as illustrations for libretti or for commemorations of ceremonial occasions.¹⁴ They were engraved, or occasionally etched, until in the nineteenth century lithography provided a cheaper medium. During the entire period original editions were copied. It is of a special interest with respect to the counter-proofs that engravings after Torelli were republished after a considerable lapse of time, not for antiquarian interest but because they were still looked upon as being exemplary.

Stage design has been criticized from time to time as being out of tune with contemporaneous art, and essentially inferior. It is indeed very conservative, bound as it is by so many practical and technical considerations. It is not an independent art, but one factor of a compound of several which combine in the effect of the performance; it is not intended for the static existence of a work of the pictorial arts. Upon paper a setting seems to be the most prominent part of a *mise en scène*, but upon the stage it loses its predominance. To enhance the work of the acting and the engineering personnel was the great responsibility of the designer, especially during the seventeenth and eighteenth centuries; to keep in line with the shifting tendencies of pictorial and architectural arts, even of theatrical art itself, was much less urgent for him. It is erroneous to deduce the style of stage design from that of contemporary free painting even if executed by the stage designer himself.

Stage decoration constituted an autonomous art form with its own tradition which was removed from that of pictorial art. The artistic organization of a canvas or a sheet

of paper involves a very different problem from the creation of the locale of theatrical action. On this account, freely-dreaming architectural fantasies, so cherished in pictorial art from the later seventeenth into the early nineteenth centuries, are not helpful as an exact indication of the style of stage design. Into the first half of the nineteenth century professional Italian stage design was, in general, very slow in changing its style. To be sure, artists without a permanent connection with theatres made stage designs but they did not visibly influence the general development. The antagonism evident in a not too friendly note written by Giuseppe Valadier in Rome on a project of his (-137), about 1825, was probably not personal, but typical. The famous architect gave his advice to an undistinguished painter whom apparently he could not directly supervise: "As you are not the painter fit to hit the bull's eye, but only an unknown hand, as I have a good inclination toward you, I send you these two designs. If you want a more grandiose set then make an opening in the wall in the form of a gallery . . ."¹⁵ That conditions were changing in Rome, however, was evident when the then famous painter Filippo Agricola (1776-1857) became supervisor of everything concerning scenery in the Teatro Apollo in 1838.¹⁶ Here for the first time the situation of previous centuries was reversed. During the seventeenth century stage design had been joined with theatrical engineering in a specialized, highly esteemed and lucrative profession, in which the showman's approach to the designing of settings was predominant; Agricola was in no way an engineer, nor even a theatrical painter.

DEVELOPMENTS IN STAGE DESIGN AT THE CLOSE OF THE SEVENTEENTH CENTURY

Stage design of the seventeenth century was intended to impress by the realism of

the scene. The most desirable contribution the decoration could make was to suggest

¹⁴ The Museum possesses *Il Pomo d'Oro* by Francesco Sbarra, with engravings of Matthaeus Kuesel after the stage designs of Ludovico Burnaccini (1636-1707), performed and published in Vienna in 1666, and the *Narrazione delle . . . feste . . . in Napoli* [in 1747], Naples, 1749, with examples of the stage designs of Vincenzo Re (died 1762), respectively bequeathed in 1930 and given in 1904 by Miss Sarah Cooper Hewitt.

¹⁵ I believe it sure that Valadier wrote here ". . . fate una sedita di architettura a guisa di una galleria . . .". The terminology seems strange, but the sense is clear.

¹⁶ A "*Hall in the castle of Walter*" (-442), by Vincenzo Baldini (1809-1881), bears the approval of a deputy, Agricola, who was probably not identical with the painter. Baldini is recorded as working for the Apollo Theatre in 1848, 1851, and 1860.

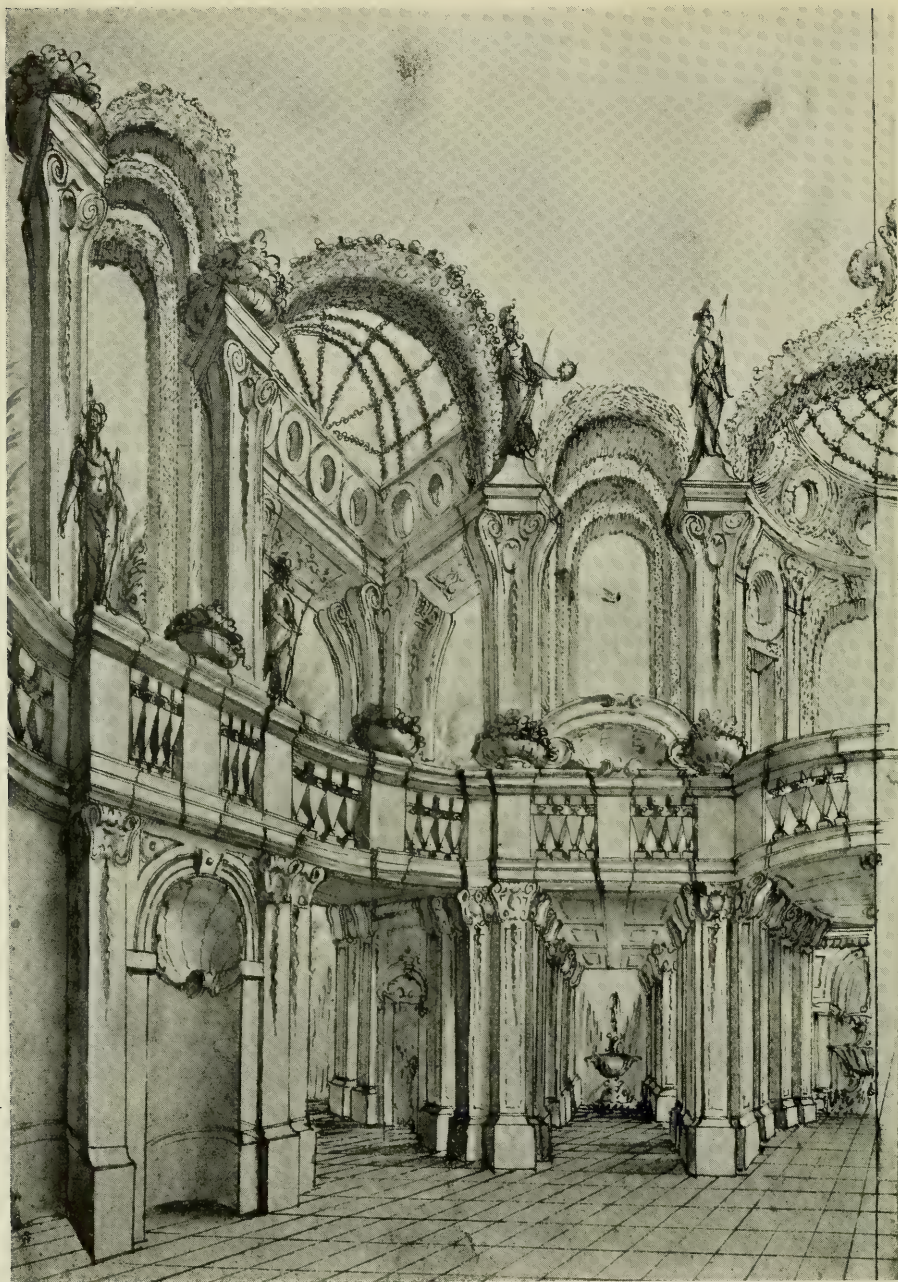


FIGURE 7. AN ATRIUM FACING A GARDEN (ONLY HALF THE DESIGN PRESENTED).

PROBABLY BY A BOLOGNESE ARTIST, 1725-1750. SEE PAGES 287, 301.

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action happening in infinite real space. The favored scheme was a court, a square, a road, or a gorge, leading backward to perspective miracles wrought upon the backdrop. For these generations the perspective representation of a far distance, with the help of linear perspective construction, was invested with great aesthetic value, and was not felt to disrupt the relationship between actor and setting. Three counter-proofs with hitherto unknown designs of about 1670 show this scheme with particular clarity: a *Hall in the palace of Poseidon*; *Gorge with a stream*, and a *Grove with a view of a stream in a mountainous country*, the first two surely Italian, the last probably Italian also. Although this generally simple and rigidly symmetrical scheme was scarcely in line with the contemporary principles of art, the recognized leaders of the Italian profession were slow in changing it. But proofs do exist that in 1675 taste had begun to get weary of too much rigidity.¹⁷

The Museum possesses some Italian drawings showing the same growing tendency toward asymmetry of plan, and simultaneously toward a shortening of the make-believe room. One is probably Roman, about 1680, and represents a *Street* leading backward to a staircase in front of a terrace (illustrated on cover). The others are *Squares*, numbers 1 and 8 of a set, probably intended to be reproduced by engravings, and drawn by an Italian, M. A. L., in the late seventeenth century. Nothing precise is known at present about this transitional phase in Italy. French influence was probably effective toward the close of the century, at least in parts of the country.

The most interesting unknown designs among the counter-proofs are related with the parallel development in France. They represent *Squares*, the first with a fortress at the right, the second with a castle at the back. The third shows a square in front of a villa, with implements of farming upon the side-wings. The fourth and the fifth are situated in villages in mountainous country (one is illustrated, Fig. 2). The first three

designs originated probably between 1670 and 1680, the others somewhat later, representing a later phase of activity of the same artist.

The elements of these compositions are not basically new inventions. Torelli seems to have introduced the motif of buildings with trees in front of them; Carlo Vigarani, the predecessor of Berain in his office, that of the creeping vine. The interpretation of the open country as a grandiose three-dimensional space with many defining detail forms is taken from landscape painting as it had developed in Rome in the middle of the century, mostly through the activities of French artists. But the tendency to broaden and shorten the imaginary room, to make the plan more rectangular than trapezoidal, especially evident in the three older designs, goes beyond anything known from the contemporaneous Italian stage. The matter-of-fact atmosphere of the design with the villa is decidedly un-Italian. It has happened more than once that artists have received the impetus to a new style in a new cultural environment, and the tendency to stress the width of the make-believe room instead of its depth cannot be termed specifically French as it is not evident in the designs of Berain. None the less the designer was most probably a Frenchman who had experienced, besides an Italian, a Dutch influence. It seems more than a mere coincidence that such a French stage designer should be at hand, and the career of Jacques Rousseau (1630-1693), recorded as a painter of perspectives and sets, would meet all the requirements. He was the pupil of a Dutchman, worked some time in Italy, and after his return to Paris worked for a while under Vigarani. As a Protestant he had to leave France in 1681 but returned in 1688 for a short stay. Even the existence of a later group of designs would be explained by his movements; but not enough of his art is known to make the identification more than a plausible hypothesis.

It seems clear that Filippo Juvarra (1678-1736) was influenced by similar French

¹⁷ A setting for scene 3 of act I of *Germanico sul Reno* in the San Salvatore Theatre in Venice in 1676 shows that already it was permissible to place different numbers of wings on each side, and the composition of the backdrop was slightly unsymmetrical and included an angle view of a house; published by A. Tessier in *La Revue de l'art ancien et moderne*, Paris, 1928, vol. 54, p. 229.



FIGURE 8. BOSKET IN A PARK. BY AN ITALIAN ARTIST WORKING IN FRANCE, 1725-1730. SEE PAGE 303. 1911-28-106

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stage designs at the outset of his career.¹⁸ The Museum possesses two stage designs of his, the earliest known. One represents in a free way the *Forum in Rome* (Fig. 3), the other a *Forum with an obelisk and a triumphal arch erected in honor of Pope Clement XI*. A sarcophagus covered by a trophy of Turkish arms is displayed very prominently upon a lower level. The representation enhances the glory of the Pope who reigned from 1700 to 1721, emphasizing the end of a menace from the Turkish Empire, which had been achieved in the Peace of Carlowitz in 1699. The name of the town shown in the dedicatory inscription of the triumphal arch begins with a *P*. Thus the decoration was probably intended for a play given in Palermo in honor of the new Pope, in 1700, when Juvarrà was still living in his native Messina. The conception is grandiose, but it is not presented with assurance. The drawing is inscribed, "di Don Felippo Giovara," which was possibly written contemporaneously and surely during the eighteenth century; there is no reason to doubt the truth of this attribution. The drawing was probably made after a sketch of Juvarrà's and in the same technique he himself employed for his projects at the time, as represented by the other drawing dating from about 1700. Juvarrà's creative genius empowered him to give the setting with the *Forum in Rome* such clearly disposed richness and to imbue the other with so expressive a language of forms; but one may not credit him with inventing their schemes. Both probably derived from French sources; such influence is almost certain in the *Forum* design, with its focal point shifted laterally, as Berain's *Rocky coast* was treated as early as 1686. The very restricted depth of the Pope Clement *Forum* shows such complete reversal of the Italian scheme that outside influence is unquestionably present, probably of the type shown in the earlier group of *Squares*. M. A. L. shows similar dependence on foreign inspiration.

Two important designs of the same pe-

riod, by a Roman architect, are an *Atrium of a celestial palace*, with alternative suggestions for its decoration; and a *Grotto at the shore* (Fig. 4), with side-wings representing rocks with falls probably of real water; a backdrop is shown lowered into place, with a celestial palace surmounted by a god. The initial "M" in the escutcheon on the proscenium possibly refers to Queen Maria Casimira of Poland, who lived as an exile in Rome from 1699 to 1714. These two designs probably were made for the same play, about 1700. Their designer, who seems to have influenced Juvarrà after Juvarrà's coming to Rome, may have been Girolamo Fontana, a nephew of Juvarrà's teacher, Carlo Fontana. Girolamo, who is not well known, designed the good but poorly published sets for *La caduta del regno dell' Amazoni*, performed for the Spanish Ambassador in Rome in 1690. It is not impossible that he was the first to represent decorative structures in a fantastic scale, and only partly visible, with or without a plurality of the visual axes as they appear in the *Celestial palace*: if he was not the first then he was one of the first. His was not a style visibly influenced by French practice, but was an intermediary phase of the Italian development. He united the wings of seventeenth-century character with a backdrop bearing a representation in the new style of the first years of the eighteenth century.

The new style was not easily accepted as an entity, at least not in Rome. A second Roman architect, whose work is represented in the Museum by drawings of other subjects besides stage settings, devised about 1700 a *Gallery of arms*, following strictly the scheme of the seventeenth century with one central vanishing point. Probably by the same hand are a *Vestibule of a monastery* (Fig. 5) and a *Villa with atrium*, 1700-1725. The scheme of the *Vestibule* is the same as in Juvarrà's *Forum in Rome*, that of the *Villa* similar to the one used by M. A. L. Possibly by the same hand is a somewhat later setting of *Park scenery* having an

¹⁸ Juvarrà was one of the greatest architects and stage designers of all time. The first to deal with his stage designs, dating them correctly, was Renzo Lustig in *Embovium*, Bergamo, 1926, vol. 63, p. 247 ff. The next was the reformer of modern stage design, E. Gordon Craig, in *Architectural Review*, London, 1926, vol. 60, p. 229 ff. Much material is published, but unsatisfactorily dealt with, by A. E. Brinckmann in vol. 1 of *Filippo Juvarrà*, published by the *Comitato per le onoranze a Filippo Juvarrà*, Turin, 1937. The baptismal record of Juvarrà is published there on p. 43.

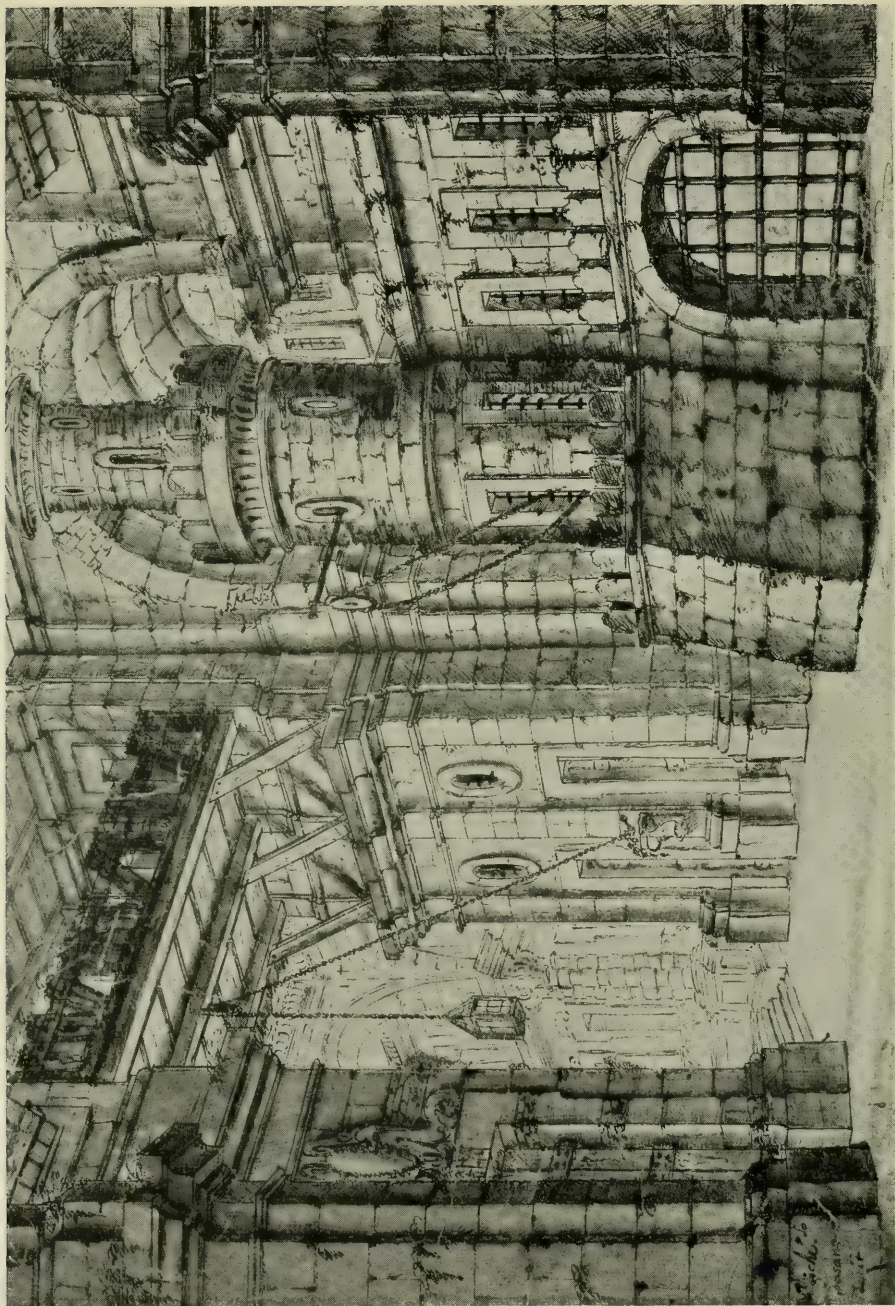


FIGURE 9. PRISON. BY MICHELANGELO FASANO; 1750-1775. SEE PAGES 289, 303.

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unsymmetrical view upon the backdrop. Characteristic of all these designs is the representation of a sober architecture which was like that of actual buildings. Certain of the designs by Juvarra show this feature also, but probably only those aimed at pleasing Roman taste.

What can be called the transitional style is represented by some other designs in the Museum. A semi-circular *Court*, with half of a fountain shown at the right, by a Roman architect about 1730, follows a scheme devised by Juvarra for *Teodosio il giovane* in 1711. An unsymmetrical and obliquely set design shows a *Square* probably in Rome (Fig. 6), devised in Rome between 1725 and 1750. A *Palace hall*, prob-

ably a Roman design of 1725-1750, with five focal points, is influenced by another design devised by Juvarra in 1711. Andrea Pozzo in Rome, who had not felt induced in 1698 to refer to any of the new features which were to become characteristic of the eighteenth century stage design, proved to be one of the restraining influences there and perhaps elsewhere.¹⁹ A follower of his, P. (less probably C. P.) V., devised in Rome between 1720 and 1740 an *Atrium facing a garden* entirely in the style of Pozzo. A similar *Atrium in a monastery* shows the scheme transformed under the influence of the developing rococo style. It was devised between 1730 and 1760, probably not in Rome.

THE NEW STYLE OF STAGE DESIGN IN THE EIGHTEENTH CENTURY

The most characteristic feature of the new style of stage design is the predilection for a plurality of the visual axes. The room or combination of rooms is often switched about at an angle, being set obliquely with no front face at all. The invention of this scheme is customarily attributed to Ferdinando Galli Bibiena (1657-1743), which may be a correct assertion but still lacks proof. He, himself, claimed only to have a better method for the perspective construction of the angle views, which surely were no invention of his.²⁰ He did not omit the presentation of the methods of "the others in Rome, Bologna and Venice." Between 1698 and 1711 the problem had become urgent in the important centers, and we know of one at least who attacked it in Rome, again Juvarra, who felt that the naturalistic setting of the seventeenth century should be replaced by a fantastic one. But in the early phase of the style, scenic architecture, although fantastic, is composed as if the basic conditions of real architecture applied to it. It is entirely fantastic because of the complicated richness of the plans and the overloading with decoration. There is always something enigmatical about the incompletely shown locality, which was intended to spur the imagination

of the spectator into wider ranges. The proportion between the setting and the floor space was changed in favor of the setting, which became a more independent element in the performance. A naturalistic relation between the actor and his surroundings was not aimed at. The scenery was expected to appear as a continuous succession of interesting planes, which was aided by but not dependent on an oblique direction of the decoration. The actors no longer moved in an optically narrow court at the beginning of an immense prospectus, but in a unified, unlimited space. These tendencies led to those "marvellous and imposing scenes visible today in many theatres" as Francesco Saverio Quadrio called them in 1744.²¹

This phase is represented in the Museum mainly by sketches, rather than by finished drawings. Angle views into *Palace halls* were devised probably by two Roman architects, about 1730. A backdrop with an *Atrium* (-7474) was possibly devised by a Neapolitan somewhat later. But two elaborated and colored drawings, to be dated 1725-1750, show the style in its full splendor. An *Atrium facing a garden*, half-dodecagonal in plan, was probably devised by a Bolognese (Fig. 7); a *Bosket in a park* with a huge fountain, by one of the Italian designers

¹⁹ *Perspectiva pictorum et architectorum*, Rome, 1693 and 1698.

²⁰ *Architettura civile*, Parma, 1711.

²¹ *Della storia e della ragione d'ogni poesia*, Milan, 1743, vol. 3, p. 542.



FIGURE 10. PRISON COURT. BY LORENZO PAVIA; ABOUT 1760. SEE PAGE 303.

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working in France (Fig. 8).²²

Quadrio directed attention to the engravings after projects by Giuseppe Bibiena (1696-1757), whose scenes he believed equal to those of his father Ferdinando, because made "in a high style and with grandeur." Between 1740 and 1743 five parts of the publication had been issued in Augsburg and nine more were announced, but probably never saw the light of day.²³ This publication must have been the chief agency of the dissemination of the Bibiena style. Although the style itself was then the most modern in existence, it showed a curious conservatism in retaining obsolete decorative forms.

Count Francesco Algarotti (1712-1764), a man of great influence in the international artistic life of his period, praised the style of Ferdinando Bibiena as late as 1762.²⁴ "The scenes seen from the angle make . . . the most beautiful effect and a grand feast to the eyes . . . as do the accidental points in scenes observed from the front, in various oblique directions, resulting from the [purposely] complicated plan of the structures." But he found the followers of Bibiena too arbitrary in overcharging their all-too-fanciful motifs with details. "Architectural labyrinths" were created "from which reality vanished . . . structures which they are unable either to make consistent or to reduce to an architectural plan." He objected to the contradiction of the actors with the perspective construction, in opposition to designers who thought the emotional value of the world of fancy beyond such criticisms raised by rationality. Algarotti blamed "a certain arbitrary perspective" in use, but he did not oppose the introduction of more than two accidental points as did in the same year another dilettante, Count Enea Arnaldi.²⁵ Two years

earlier Algarotti had used even stronger words against the style of the settings of the day, terming the structures and the effects of the perspective and of the light "sheer madness."²⁶

All existing indications point to the execution of stage settings, up to the second half of the eighteenth century, with very few colors, in restricted range and in a grey or brown tonality. It was stated in Naples in 1762 of Giovanni Maria Bibiena, a son of Ferdinando, that he, being competent merely in so far as he used designs of his forefathers, shared their deficiency: "that he employs only one color everywhere, a *chiaroscuro*." Artificial lighting being what little it could be and performances often being given by daylight, the setting had itself to represent the desired effect. The complicated structures made a correct distribution of light and shadow a difficult problem.²⁷

As the records tell the story one must expect the widest spread of the Bibiena style between 1740 and 1770, with its fantastic phase in the later years. In general, the drawings in the Museum corroborate this. A follower of the Bibiena devised between 1740 and 1760 a *Palace interior* and a *Square in a town*, both restrainedly fantastic. An *Upper gallery of a prison court*, of 1750-1760, is a variation of an engraving after Giuseppe Bibiena. In Giuseppe's style were devised between 1750 and 1775, in Naples, a *Prison vestibule* by Michaelangelo Fasano (Fig. 9), and a *Palace court* and a *Staircase in a palace* by Domenico Scelzo.²⁸ Broadly Bibienesque are a *Vestibule in a mansion*, 1740-1750, and two *Prison courts*, devised about 1760 respectively by the Bolognese Lorenzo Pavia (1741-1764; Fig. 10) and by the unrecorded Antonio Donelli. Additional drawings, by unknown designers

²² 1911-28-106, from the collection of Léon Decloux.

²³ The Museum possesses some of the original engravings.

²⁴ *Opere*, Cremona, 1779, vol. 3, p. 302 ff. Webster defines an accidental point as the vanishing point of a group of lines that are parallel neither to the direct radial nor to the horizontal line of a perspective construction.

²⁵ *Idea di un teatro*, Vicenza, 1762, p. 60.

²⁶ *Opere*, Livorno, 1765, vol. 6, p. 99; letter written in 1760.

²⁷ The drawing 1940-21-5 repeats a *Royal atrium* as engraved after Giuseppe Bibiena, with a different casting of the shadows. Evidently someone solved this problem to show his ability.

²⁸ Fasano is recorded as a designer for the Royal Tapestry Factory in Naples about 1760. Scelzo applied in 1777 for the office Vincenzo Re once held at the San Carlo Theatre in Naples. He was qualified "as being of mediocre ability because experienced more in the execution of sets than in devising."

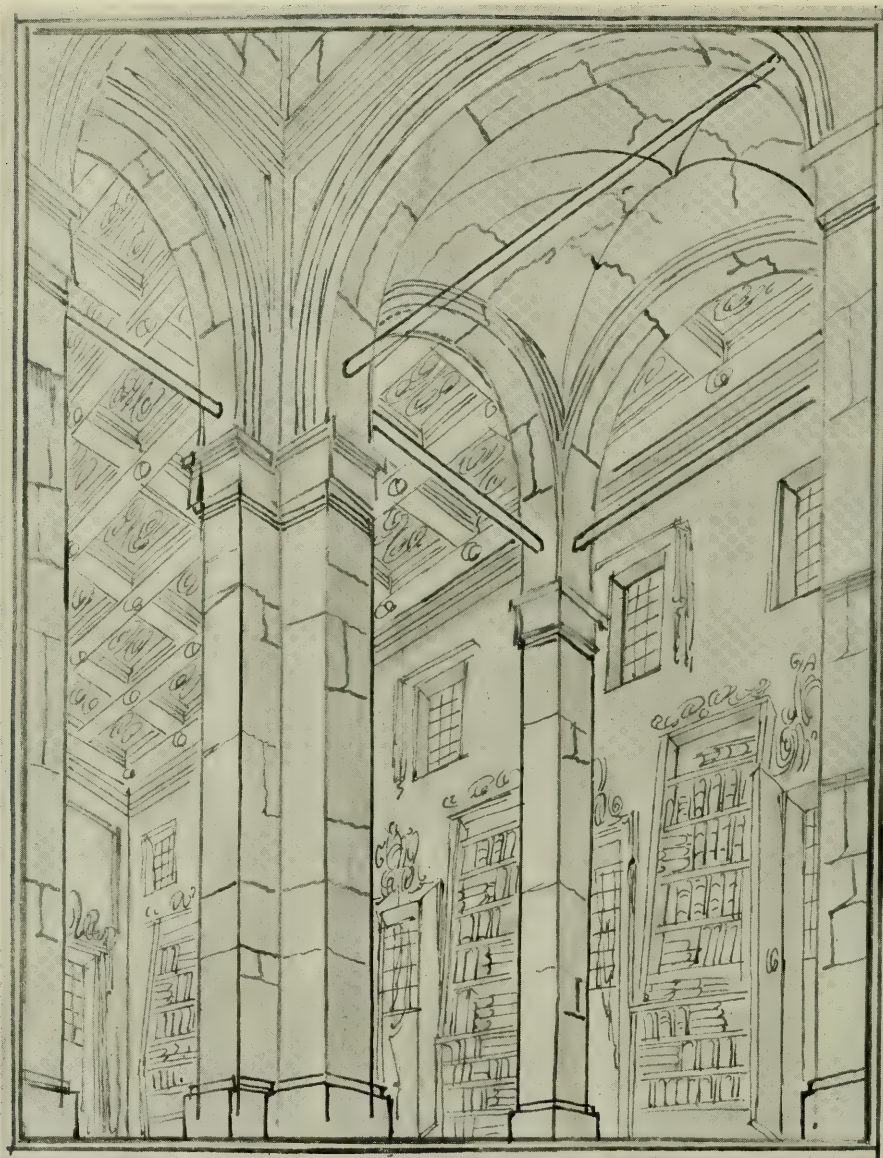


FIGURE 11. LIBRARY HALL, ITALY, 1750-1775. SEE PAGE 305.

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working between 1750 and 1775, are a *Palace hall* (-5), one more *Prison court* (-27), and, as pendants, a *Library hall* (Fig. 11) and a *Kitchen in a farmer's house*, a *Corridor in a fortress* and a *Palace vestibule*. The principles of the style were given a distinctive expression in a *Hall of armor*,

probably a Roman design, in an *Atrium facing a garden*, with a colonnade with stairs between structures of three stories, probably a South Italian design, and in a "*Ghaleria Regia*," a living-room in a palace, all to be dated between 1750 and 1775.

VARIATIONS IN THE STYLE

There were local interpretations of the style, especially where it was not accepted to the exclusion of others. The Museum possesses eight sheets with drawings forming an earlier and a later group, belonging evidently to a series that a stage-painter made for himself between 1750 and 1780, probably after the designs of someone else. They represent *Palace halls*, including a *Sepulchral hall* (Fig. 12), *Ports*, a *Street leading to a castle*. The compositions partly follow schemes of the seventeenth century, partly the modern ones. But the fantastic architecture is not in the Bibiena style, nor is the occasional rococo decoration. The designs are probably South Italian, possibly Sicilian.

The connection with the early traditions had not entirely been severed at this period, as is demonstrated by other drawings. An *Atrium facing a garden* (-32) is an obliquely-shown variation of the Pozzo scheme, devised between 1750 and 1775. A *Square in a town*, probably by a Roman designer of the same period, is conceived with the same tendency to naturalistic casualness as is expressed in projects of Juvorra and of the neglected John Devoto of London, in the 1720's. Possibly this tradition was of another level of stage design than that used for grand opera. A *Palace atrium* which probably belonged to the same play as the *Square* and was devised by the same artist, proves how advanced this style was. The scheme of composition uniting a large-scale foreground architecture with small scale in the middle distance and in the background was at this time still unusual, but it was employed as early as 1760 by Bernardino Galliari (1707-1794), whose family formed a second dynasty of stage designers.

An *Assembly hall*, with part of the street on which it is situated, was devised in 1766 by P. P., probably the Bolognese Pio Panfili (1723-1812). This is a very rare specimen of the representation of two different localities in the attempt to preserve the contemporaneous dramatic law of the unity of place.

The critics as represented by Algarotti and by his disciple Francesco Milizia (1725-1798) did not object to the basic principles of the Bibienesque style.²⁹ They did, as classicists, object to particularities of its contemporary interpretation, but they knew of no other existing style of stage design to recommend in its place. They wanted, instead of exuberant architectural dreams, noble forms repeating those of antiquity, and a naturalistic scale, to accord with contemporaneous aesthetic standards. Algarotti thought that sets should be composed like pictures with contrasting effects of light and shadow, and embodying more of such casualness as Nature shows. We know that at the time of Algarotti's writing the style of the Galliari conformed already with his ideal. Bernardino contrasted a dark foreground with a light background, and had an early predilection for a large expanse of sky. Giovanni Antonio (1718-1783) reduced the scale of the architecture to a proportion suited to the size of the actors.³⁰ He and the third brother, Fabrizio (1709-1790), wished the painted light to make a casual and unstable effect, and endeavored to represent the wandering sun, to take away from the static quality of the scene. None of them feared the use of strong colors. That was in North Italy, in Turin and in Milan. In Naples also in 1763, as we have observed, the coloristic monotony of the Bibiena

²⁹ Milizia's *Del Teatro* was published anonymously first in Rome in 1771, to be suppressed. The next edition came out in Venice in 1773; in this edition, see p. 63 ff.

³⁰ The Museum possesses what is probably a design of his, a *Forum*, 1770-1780.

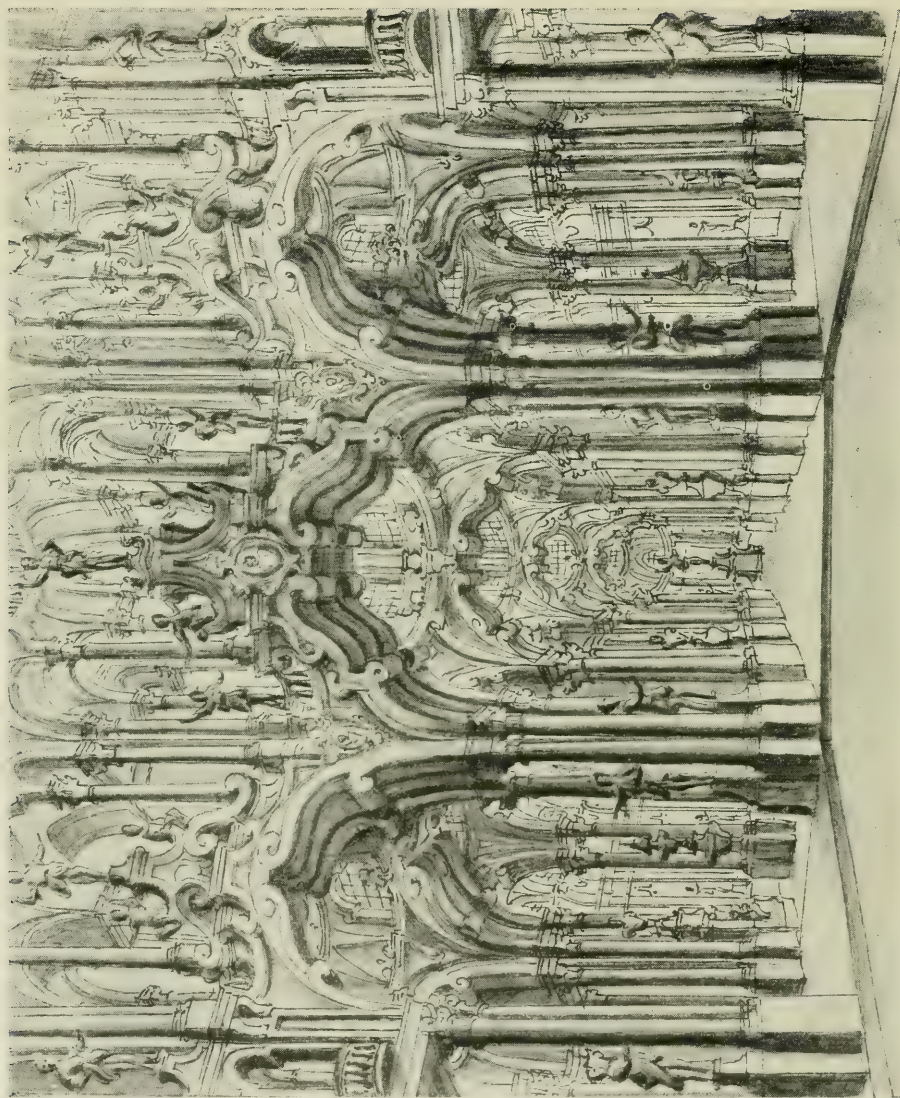


FIGURE 12. SEPULCHRAL HALL. PROBABLY SOUTH ITALY, ABOUT 1770. SEE PAGE 305.

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school was repugnant. Central Italy seems to have been the most conservative in stage design.

Baldassare Orsini (1732-1810), who as the head of the Academy of Design in Perugia projected and partly executed settings for the Verzaro Theatre there in 1779, explained and defended his principles in an illustrated book he published anonymously in 1785.³¹ It is illuminating that at so late a date a painter of academic standing, who was not a professional stage designer or painter, still saw in Ferdinando Bibiena the discoverer of sound principles. Orsini declared that the requisites for making good sets were to be found in command of the art of design and of proportion, "the essence of beauty;" in elevated concepts and ideas, in rich fantasy, in conformity with the nature of the subject matter, and in excellent coloring. He urged strict observation of the laws of perspective, especially of aerial perspective. Although he was in favor of a more colorful tonality, he still believed in a unified, harmonized coloring. He wanted the actors in their costumes to dominate the scene, and he held the opinion that the eyes of spectators are in need of

places where they may find some rest. Thus he advised the adaptation of the coloring to Nature, which for his artistic generation abhorred "the segregation of parts . . . which lavishly shows us how to work for softness and smoothness." He propagated refined and quiet effects and the idealization of reality, but in consistency with the character of the subject matter. He liked the expression of the somewhat morbid mood so dear to many of his contemporaries, for which even a grey tonality was not sufficient. His ideal was the smoky tone of the pictures of the Frenchman Charles Louis Clérissieu (1722-1820; worked in Rome until 1767). Clearly inspiration for the effects of settings was sought in this period in the very opposite direction from Piranesi's picturesqueness. As a matter of fact, Giovanni Battista Piranesi (1720-1778), who was the greatest of the disciples of the Bibiena, but is still unrecorded as a stage designer, seems to have gained no influence upon stage design during his lifetime. The actual want, even where unfelt, was for help in getting away from the traditions of stage design as an independent art-form, to assimilate them to contemporaneous painting.

A NEW STYLE, AND THE TRANSFORMATION OF ITS PREDECESSOR, STARTING ABOUT 1770

The first to compose settings as much as possible like paintings seems to have been Francesco Fontanesi (1751-1795). He was much interested in the pictorial appearance of the surface of objects, sometimes more than he was in the perspective and architectural effects. He used strong and pure colors. Pietro Gonzaga (1751-1831) was credited in the early nineteenth century with the "happy revolution" of using in sets, for the first time, pure and vivacious colors.³² That was obviously wrong, but it may be that he had succeeded in impressing upon a great part of the members of the profession in Italy the necessity of a more vivacious coloring, before he left in 1790 to live in Russia.

The second half of the eighteenth century was revolutionary in most fields of human activity, but not in the arts. Stage design experienced no cataclysm as it had at the beginning of the century; instead, it developed smoothly into the styles of the nineteenth century with several currents competing for domination. The sets of Orsini and others painted by "the excellent painter of landscape Francesco de Capo of Rome" were in use in Perugia from 1781 until 1813. Then they were replaced, not because their style appeared old-fashioned, but because with the passage of time they finally had become rather shabby.³³

The drawings in the Museum include many adaptations of Bibienesque schemes,

³¹ *Le scene del nuovo teatro del Verzaro di Perugia*, Perugia, 1785.

³² Cf. Ferrari, *loc. cit.*, p. 160 ff.

³³ Ser. Siepi, *Descrizione . . . di Perugia*, Perugia [1822] vol. 1, p. 157.

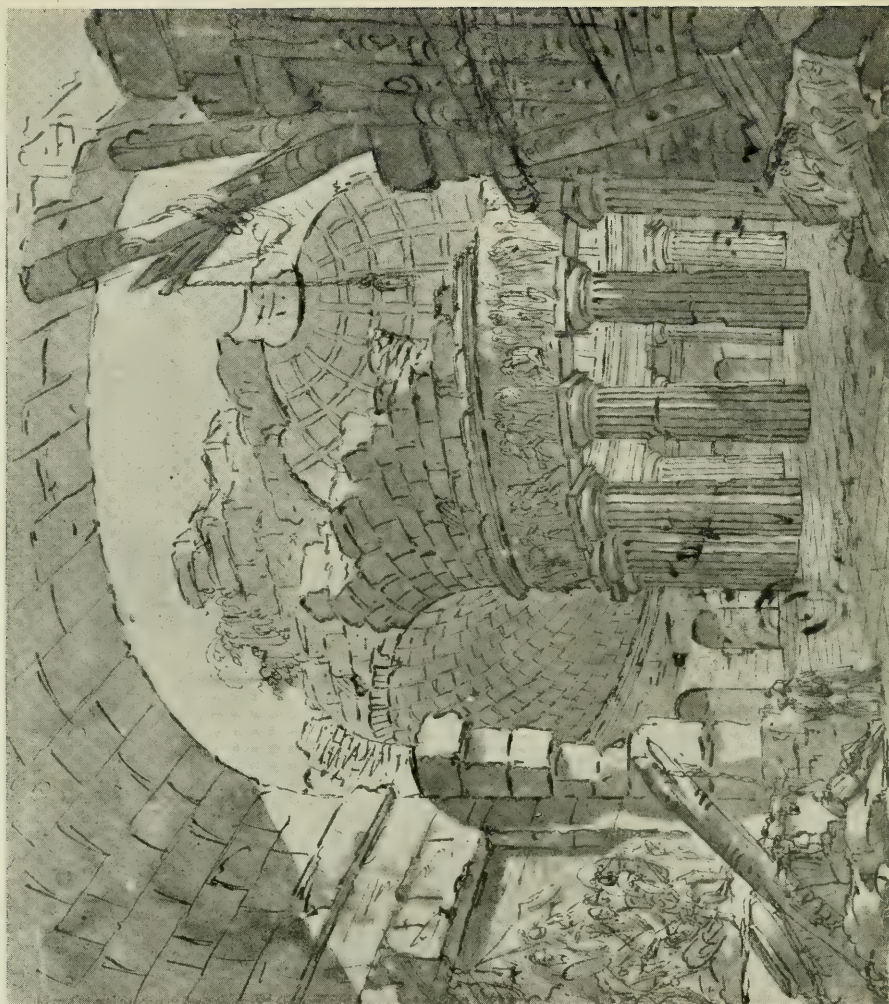


FIGURE 13. ANTIQUE TEMPLE. BY FRANCESCO CHIAROTTINI; ROME, 1780. SEE PAGE 309.

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to meet the new requirements. A pointed instance of such adaptation is furnished by a *Palace court*, about 1770; it bears the authentic signature "Bibiena," probably referring to Antonio Galli (1700-1774) or Carlo Galli (1728-1788). In two obliquely shown *Adjoining palace rooms* and in an *Atrium* another designer, probably Bolognese, endeavored about 1775 to modernize old schemes by new detail forms, as did most successfully the designers of colored drawings of a *Fantastic square in Rome*, 1770-1785, of a *Palace atrium* with three long perspectives, about 1780, and of an *Atrium facing a garden*, probably Rome, 1775-1800. In the same category belong among others a probably North Italian backdrop with a *Villa*, a *Palace atrium*, both 1770-1780, two very different *Sepulchral halls*, 1775-1800, and a probably South Italian *Palace hall*, 1790-1810; a set of three *Anterooms of palatial structures*, about 1780; a *Prison court*, and, with fashionable "Gothic" architectural motifs, a *Town in mountainous terrain*, these two by the same designer, dating between 1775 and 1800; and a set of eight *Palace halls and Atria*. To the same set belong a *Treasure house*, in the direct elevation used in the seventeenth century, and a *Choir with the sepulchral monument of a general*, a variation of a design of Juvarrá for scene 3 of act III of *Costantino Pio*, 1710.

It is not surprising that certain designers looked to the past for help. Some drew upon Piranesi's early style uniting grandiosity of plan with discretion in decoration, and on his manner of topographical representation. In this group belong a *Ruined tower of a fortification* by an artist who also devised a *Prison hall*, both 1775-1800, and a *Ruined antique temple*. A note written during the later nineteenth century upon the back of the elaborate and consequently undisturbed mounting, and obviously transmitting authentic information, reads: "Original scene by Francesco Chieratini [*sic!*] painted in the Argentino Theatre in the year 1780" (Fig. 13). Chiarottini is recorded as a North Italian stage designer painting in Rome in 1786 and 1788.³⁴ The painters for the Ar-

gentino Theatre in Rome are otherwise unrecorded for the year 1780. A North Italian *Forum*, 1780-1810, represents this same Piranesian phase, even with scattered strongly contrasting effects of light and shadows.³⁵

But many designs devised between 1775 and 1800 clearly represent one or another phase of the developing classical style, unified by a characteristic grace and discretion. The former proud magnificence is checked in many ways. Most typical of the general tendency is the recurrence of places of decay and sadness. *Ruins*, about 1780, by a North Italian designer "R...a," possibly identical with Giuseppe Raina of Milan who died in 1795, and a *Medieval church in ruins*, are composed like contemporaneous pictures. *Ruins of antique thermæ* and *Sepulchral galleries*, probably produced in Bologna about 1780, have more the nature of general perspective representations. One of the new features of the sets of Fontanesi was the tendency toward a connection of the locality with its surroundings, to make visible the fact of its being only a part of the open country. A fantastic *Gothic palace*, 1775-1800, and a *Villa*, 1780-1790, were conceived by followers of his. The reduction of the scale of the architecture, by Giovanni Antonio Galliari, became one of the general characteristics of the new style, together with an endeavor to lighten its effect. The main lines of the composition were then preferably disposed like radii around an axis centered anywhere outside the middle of, but still inside, the make-believe room. This scheme was adopted by the designer of a *Seaport*, 1780-1810.

It was well in line with the tendency of classicistic stage design to conserve as much as possible of the former schemes, as happened here with the angle views and the oblique direction. This general conservatism explains doubts about the dating of certain designs. In this category belong the Museum's drawings of a *Street* with antique, medieval and modern structures, and two designs, *Portions of a park*, a *Garden terrace of a villa*, which I believe were devised between 1775 and 1800. Where the details conform strictly to the system of the classi-

³⁴ De Dominicis, *loc. cit.*, p. 123.

³⁵ 1931-65-1, given by Miss Eleanor G. Hewitt.

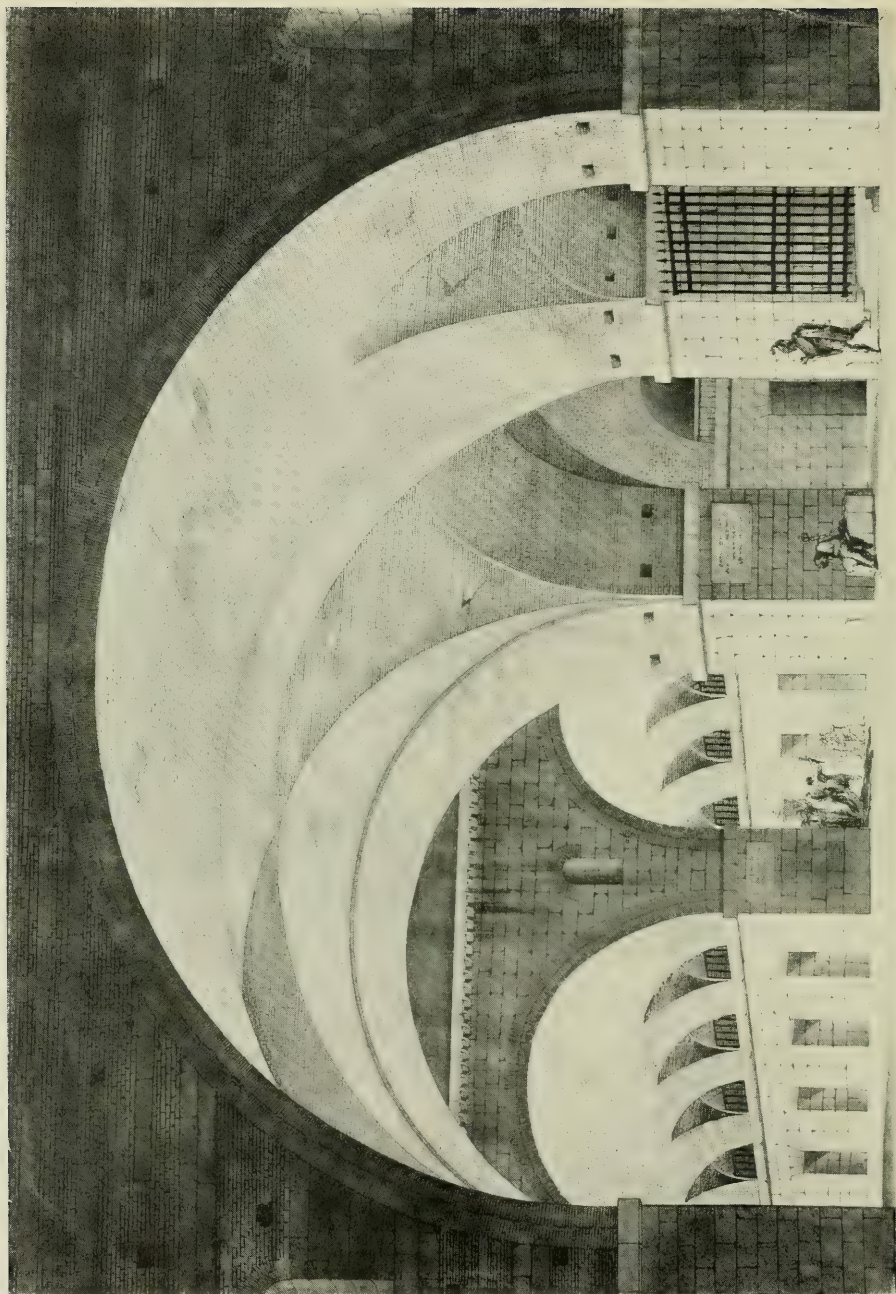


FIGURE 14. PRISON. BY FELICE GIANI; ABOUT 1800. SEE PAGE 311.

(Figures only)

Conder 196-8

1938-88-469

cistic style in general, there is less reason for uncertainty over dating. No one could be hesitant about the date-range of 1775-1800 for designs like the *Ruined antique buildings*, or the *Forum with the temple of Victory* which the Venetian Giuseppe Borsato (1771-1819) devised probably in Rome about 1800. The contemporaneous *Halls with inscribed tablets* by "M...o T...a"

VACILLATIONS OF STYLE, 1775-1800

The work of those who were young during the last decades of the eighteenth century shows vacillations of style. An anonymous North Italian designer devised about 1775 a *Vestibule of a church* in a style largely late baroque; about 1780, *Terraces surrounding a villa* and *Fortification and mortuary monument at the shore* in the manner of pictures; and between 1780 and 1790, a *Palace* in the classicistic style of Galliari. This is also the style of a *Gothic castle* of the late eighteenth century by Pasquale Canna (Fig. 19),³⁷ who devised an obliquely shown *Palace hall* in the first decade of the nineteenth century in what would be called after French terminology the *Directoire* style. Felice Giani (about 1760-1823) was during his lifetime a painter of international fame, which perhaps will be restored to him as the public becomes acquainted with the several hundred drawings by him which belong to the Museum. Among his teachers had been Antonio Bibiena, and he followed in general the Bibienesque style in a *Palace portico*, about 1780. *Pompeii destroyed*, a backdrop, of the end of the century, and a *Prison interior* about 1800 (Fig. 14), are typically classicistic, the first representing the early, the latter the late phases of the style.

Giuseppe Valadier (1762-1839), who became in the nineteenth century the leading architect in Rome, was a prodigy awarded in 1775 the gold medal of the Art Academy

bear the imprint of the early stage of the last, austere phase of classicism which preceded, accompanied and survived the Empire style. To this stage belong further a *Vestibule* (-227) shown at a slight angle, 1800-1825, the *Interior of an oriental temple*, 1815, by Karl Joseph Koebel (1796-1856),³⁸ and the *Atrium of a mausoleum*.

in Rome.³⁸ The Museum possesses more than a thousand of his drawings or sheets from his drawing books which reveal the untiring pains he took to find the right solution for a problem, and the richness of his fantasy. Sixty are unmistakably stage designs. Others may also be stage designs, or may merely indicate the influence of stage decoration on pictorial composition of the period. Such interrelation developed in several *genres* of subject during the last decades of the eighteenth century, notably in the representation of mysterious oriental and Egyptian rites; and several of Valadier's early drawings partake of this nature (-133, -128). Other drawings show that Valadier approached the designing of sets predominantly as an architect. There is an *Atrium of a villa*, 1775-1785, whose scheme is basically the same as that of the Roman architect about half a century earlier (cf. p. 299), but executed in the forms of classicism. The principal intentions of Valadier as a classicist were a simple disposition and a clear articulation of the architecture, be its style fantastically or genuinely classical. In the first, less truly classical, group belong drawings concerned with the *Precinct of a palace*, 1775-1790, and with a *Sepulchral precinct* including what may be the tomb of Alexander the Great, 1780-1790. The foreground in the latter setting has the shape of a curved colonnade. Fontanesi seems to have invented this essentially classicistic

³⁶ He was a German architect from Mainz and is recorded in Italy from 1817 to his death.

³⁷ Pasquale Canna is recorded as active at the Farnese Theatre in Parma in 1789, at the Scala from 1801 to 1816, and, by the captions of two reproductions in the collection of Mr. George Chaffee in New York, at the San Carlo Theatre in Naples in 1829 and 1831. A *Cemetery* (1901-39-219), about 1790, was possibly devised by Canna as a stage design.

³⁸ Gaspare Servi, *Notizie intorno alla vita del cav. Giuseppe Valadier*. Bologna, 1840. D. Silvagni, *La corte e la società Romana nei secoli decimoottavo e decimonono*. Rome, 1863, vol. 2, *passim*. Most of the books necessary to deal exhaustively with the great stock of Roman drawings of the period of Valadier owned by the Museum have not been found in the United States.

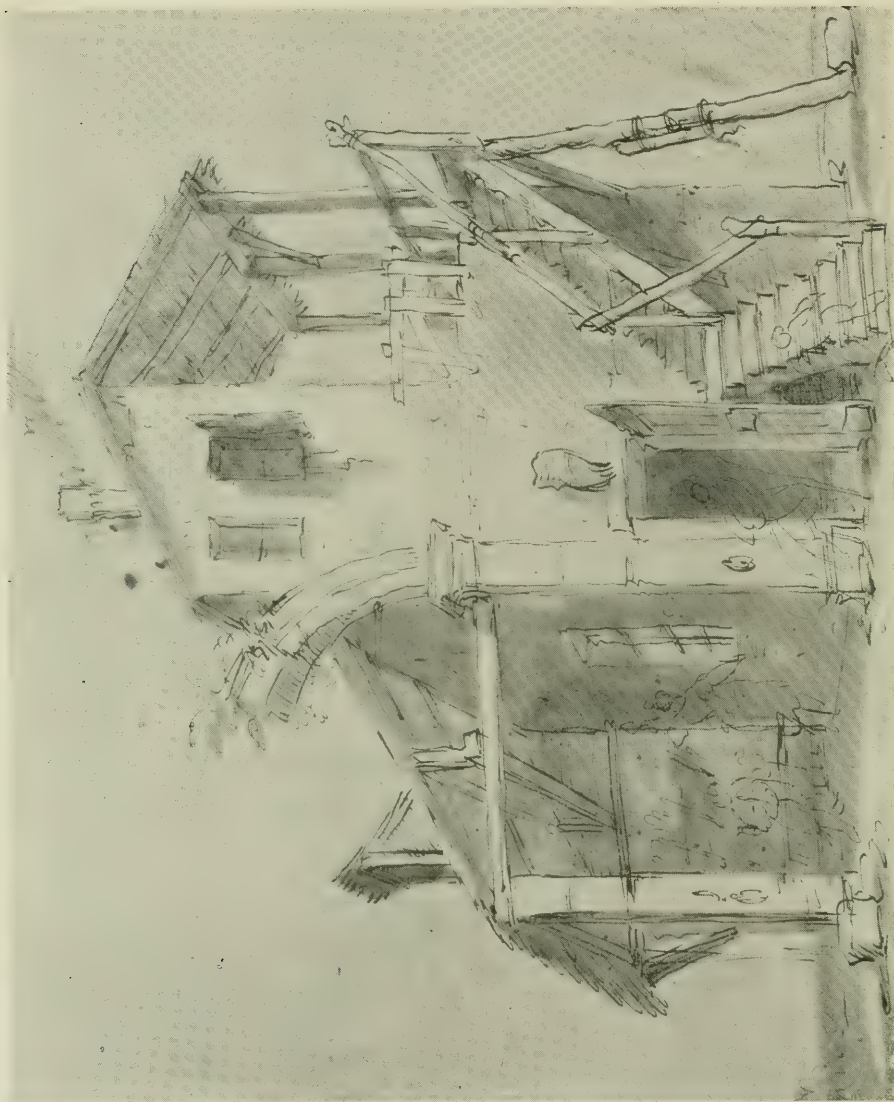


FIGURE 15. PEASANT'S HOUSE; A BACKDROP. NAPLES, 1750-1800. SEE PAGE 313.

Comenius 132-6

1488-38-77

motif of the curved structure in the foreground, which evidently still interested Valadier during a somewhat later period of his (-159). With genuine classicistic details were devised: the *Compound of a palace*, 1775-1790, a *Bedroom in a palace*, about 1790; also an *Interior of a tent at night* and a *Mausoleum in a great hall*, both representing the austere phase of classicism, of

the end of the century. But Rome, during the youth of Valadier, was still pre-eminent baroque, and an appreciable part of his early work is indeed baroque in style. The *Atrium of a villa*, about 1785, conforms to the moderate Bibienesque style of the time, as does the *Tent*, of 1780-1790, and the interior of an indoor *Arena*, about 1790.

NEW APPROACHES IN THE NINETEENTH CENTURY

The subject-matter of the sets during the eighteenth century had in the main become standardized. Different palace rooms, courts, prisons, atria of villas, grandiose squares, ports, and shores occur time and again. There was no demand for differentiation, for example, between the court of a king of antiquity, of mediæval Italy, or of the contemporaneous Orient; it was regarded simply as the court of a king. The types, not the special cases, mattered in the theatres of greater pretensions; realism was confined to the more popular theatres. The Museum possesses one example of the more popular stage designs; a Neapolitan *Peasant's house*, a backdrop, 1750-1800 (Fig. 15).

Unity of style of the settings, lacking in the designs, may have been supplied to some degree by the coloring. The more the eighteenth century came of age the greater was the emphasis laid upon aerial, or color perspective, as a complement to linear, so that by about 1830 linear perspective was used only in its more obvious and even more primitive forms. In this year color perspective was estimated by the painter Paolo Landriani (1755-1839), who is reputed to be the founder of the great Milanese stage-designing school of the nineteenth century, as surpassing by far that of prior phases.³⁹ The coloristic refinement, however, had its

limitation. The smoke of oil lamps, though less than that of candles, was too dense to allow for delicate effects. The general development also led back to a single prevailing tonality, although traces of the style of bright coloring were not entirely lost. Goethe, who understood as much of colors as of the theatre, and was well informed of what happened in Italy, declared in the same year, 1830, that a brown tint is the most propitious background for the actors.⁴⁰

The beginning of the nineteenth century saw a new epoch in stage design. It did not mean the end of the various styles of the late eighteenth century, it did not compel the restriction to one of them — the attempt would have got the answer: "we are too cultivated for that restriction" — but it succeeded in the synthesis of a new style, and it changed decidedly the approach to the old problem of the conformity of sets and subject-matter. Hence the details of every decoration began to be arranged in consistency with the state of knowledge about the theme represented, and the design to be pitched in agreement with the mood of the action. This correlation became for the first time really close in the atelier of the Scala Theatre in Milan, with the activities of Giovanni Perego (1783-1817) and Alessandro Sanquirico (1780-1840),⁴¹ and with

³⁹ Cf. Ferrari, p. 171 ff.

⁴⁰ Conversation with Johann P. Eckermann, February 17; in the translation, *Goethe's Conversations with Johann P. Eckermann*, by S. M. Fuller, Boston, 1852, p. 340 ff.

⁴¹ Both are represented in the Museum through copies by Romolo Liverani (about 1809-1872), one of the pupils of Sanquirico who acquired great fame in Italy. Perego's style is seen in at least one drawing, an *Atrium of an Egyptian temple*, Sanquirico's in at least twenty-five designs, including several which evidently have not been published. Four designs were devised for the ballet *Otello* by Salvatore Viganò, 1818, six for the ballet *Genghis Khan* by P. Brambilla, 1828, a *Picture gallery* and a *Hall for Adelaide e Commingio* by Valentino Fioravanti, 1828. A *Hall in an oriental palace* was devised for an opera *L'Italiana in Algeri*, either by L. Mosca, 1808, or more probably by Gioachino Antonio Rossini, 1815. A *Village* and a *Ruined palace atrium* were intended for acts I and IV respectively of a ballet *L'Ombra d'un viro*. The plays for which two *Palace halls* and a *Gothic room* were devised cannot be identified at the present time.

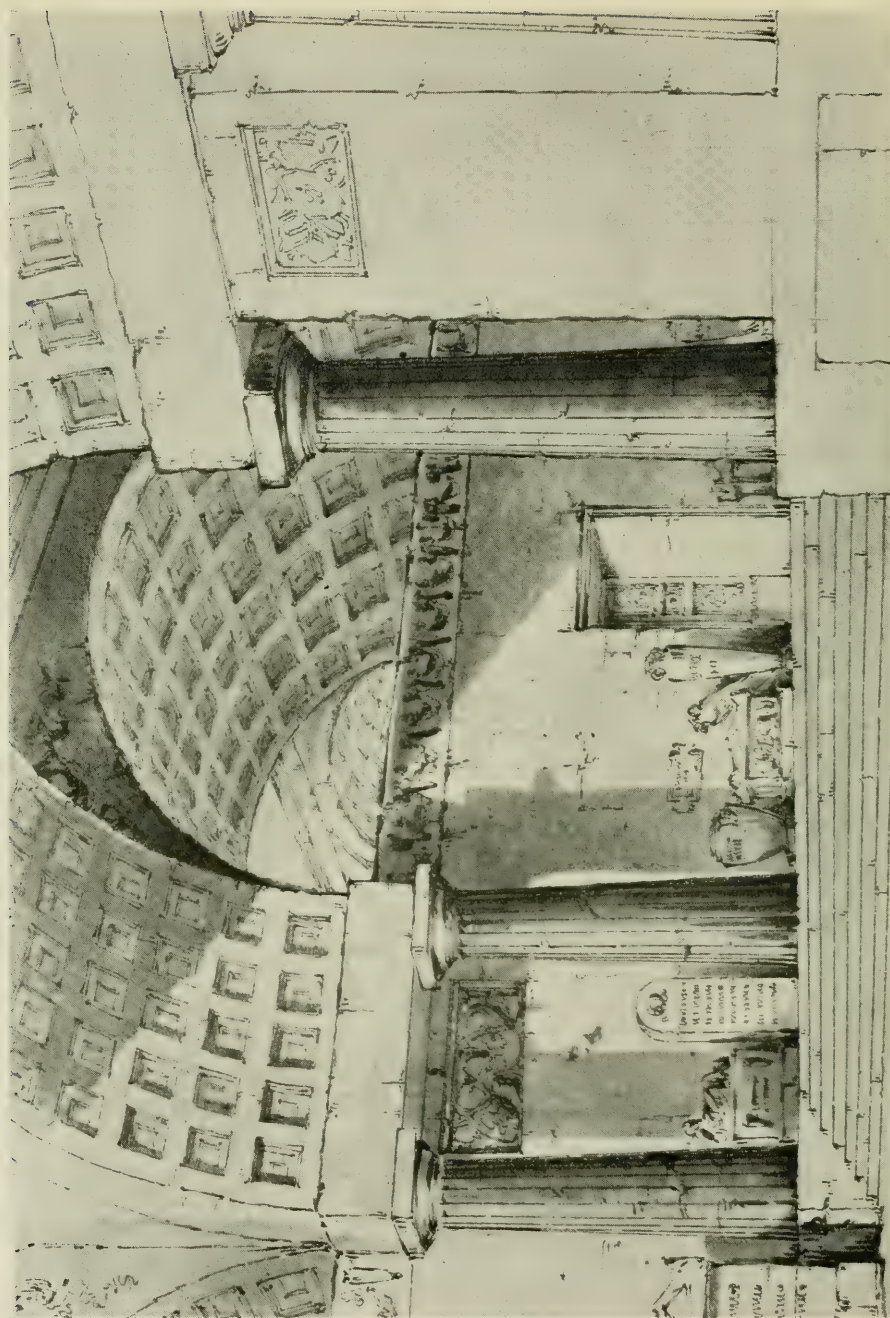


FIGURE 16. SEPULCHRAL HALL. BY TOSELLI; BOLOGNA, EARLY 19TH CENTURY. SEE PAGE 317.

Cowdery 196-15

1938-88-397

the approval, at least, of Landriani. He taught that "grandiosity or stressed beauty" of sets were wrong when inappropriate to the play.⁴² He wished for the representation of such architecture as could actually be constructed.

The leaders of the new style phase were Antonio Bäsoli and Sanquirico. Both, being of a prodigious productivity, became especially influential through publications of their projects. Bäsoli, being more of a theorist, as a professor of the Art Academy in Bologna, included stage designs unconnected with a definite performance; and his first publication, the *Raccolta di Prospettive* of 1810, contained perspectives not properly stage designs.⁴³

The earliest stage design in the Museum belonging to the new phase is connected with a ceremony held probably in Milan in honor of the French general Desaix de Veygoux, who fell at Marengo in 1800, shortly after his death. Its main characteristics are the representation of a uniformly set-out forest seen from under a rocky arch, which is only partly visible. An incomplete arch in the foreground is one of the most common motifs of the new phase, which aimed at keeping the eye in movement in an endeavor to round out missing elements. In the designing of an interior the motif found its expression in the absence of the supports of vaults at one side. The plans could be entirely fantastic and undecipherable, but the spectator was given the feeling of having mastered them through his own effort. The forest is of a type rare in stage design; but the designer's attempt to represent mass by endless repetition of identical details is a typical trick of the style. Bäsoli's art, as represented in the Museum, is largely

based on this procedure. The new style depended also on a knowledge of the means by which Piranesi had gained his effects, and of the essential qualities of massive Roman architecture. In 1830 such knowledge was useful in representing Egyptian, oriental, and even mediæval architecture.⁴⁴ The second instance in which Landriani, in 1830, found contemporaneous stage design superior to earlier styles consisted in "the magnificent style of the architecture and the beautiful and awe-inspiring composition." He would have been the last to deny that much of the latter was derived from the use of some of the baroque schemes of composition, such as angle views, oblique direction, choice of accidental points. The pomposity of the style becomes especially evident in such designs as Bäsoli's *Mine* of 1813 and the probably contemporaneous *Interior of a farmer's house*. A precise dating of the execution of the drawings is difficult.

Sanquirico was more versatile than Bäsoli. He was realistic and sober, where appropriate, and displayed a scholarly knowledge of the systems of the various architectural styles. The full *répertoire*, including a quota of revivals, staged each season at the Scala forced upon him the necessity of varying his style to avoid boredom. He drew on all resources, which his work shows; Fontanesi must have been one of his cherished masters. Sanquirico's broad influence upon other designers is indicated in the Museum by a *Square in a mediæval town* (-200), about 1820, and by designs by Romolo Liverani, twelve of which are original.⁴⁵ Eckermann described Sanquirico, in 1830, as the head of a large workshop, producing sets for other theatres besides the Scala.⁴⁶ He made the projects and super-

⁴² P. Landriani, *Osservazioni sui difetti prodotti nei teatri*, Milan, 1815, p. 27.

⁴³ The Museum owns drawings of Bäsoli repeating with slight alterations two of these designs: The *Antique bath* and a *Prison*. Related is an *Interior of an Egyptian temple at night* which seems not to have been published in 1810.

⁴⁴ Other stage designs by Bäsoli in the Museum's possession are: *Interior of an oriental temple*, *Oriental palace hall*, *Narrow valley with antique monuments*, and, later in date, *Atrium of an Egyptian temple*.

⁴⁵ Liverani combined his copies with original drawings, in albums, leaving us in an uncertainty at times difficult to clear away. I believe the following to be originals of his: *Interior of the municipal theatre in Faenza with the setting of the Hall of the Valesiani*, 1835; *Atrium of a prison*, 1830-1840; *Venice*; three settings for *La Straniera*, by Vincenzo Bellini; *Prison hall*; *Rooms in a monastery* and *Wine cellars in antique temples*; all of about 1840. *A Square with a palace* and a *Ruined villa used as a peasant dwelling* are somewhat later.

⁴⁶ Letter addressed to Goethe from Milan on May 28, 1830. It is inserted in his *Gesprache mit Goethe*, but omitted in the English translations that I have seen.

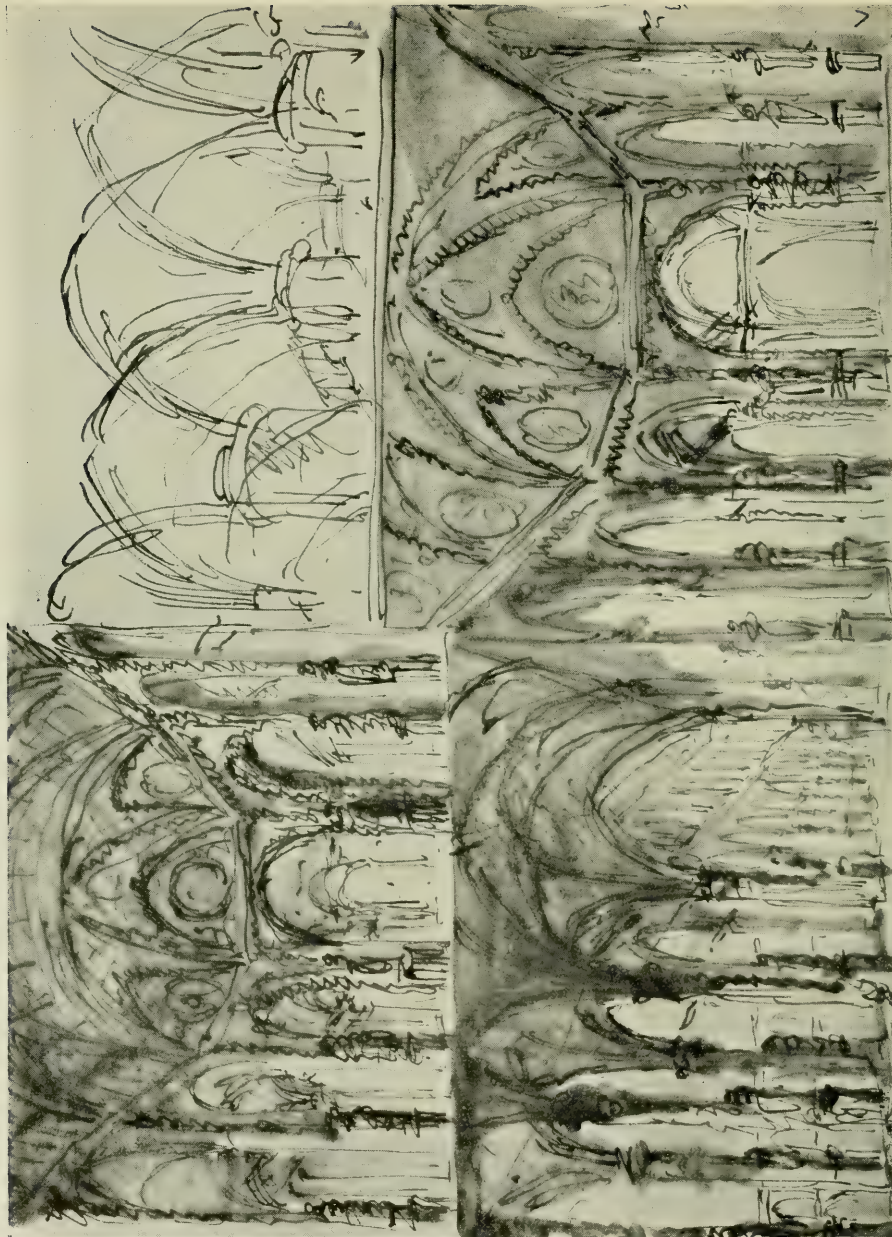


FIGURE 17. CHURCHES AND PRISON HALL. BY GIUSEPPE VALADIERI 1820-1839. SEE PAGE 317.

Donderly 196-9

Giuseppe Barberi

1938-88-139

vised their execution by other artists, some of whom received an annual salary.

The Bolognese variation of the style is most amply represented in the Museum by some fifty drawings of an otherwise unrecorded Toselli.⁴⁷ They show him beginning in the classical style of the early nineteenth century (Fig. 16), then working in the new style, to end with a kind of neo-Renaissance of the early mid-century. Thus he could have been born about 1780. His designs are distinguished by simplicity and clarity of "the awe-inspiring composition" and by impressive distinction between the structural and the decorative parts of architecture. Classicism was at the base of his art, in the range of which were also more realistic designs. A portion of his designs was probably intended for a puppet theatre, "the little theatre Poggi (-400)." Similar in style to the second phase of Toselli's development, and of a similar quality, are interiors of a *Gothic church* and of a fantastic *Sepulchral structure* by the equally unrecorded M. Turchi, 1820-1830.

The delight which the style took in incomplete arches could easily lead to painful obscurity of plan if their fronts were lacking. Even Toselli was not always able to avoid this pitfall; but a *Forum* (-204), 1800-1825, possibly by a designer of the Galliari school, shows what excesses of this nature were tolerated.

The new style has some representation in a neo-classical variation in the later designs of Valadier. *Ruins at the shore*, *Fora*, an *Atrium* are the most characteristic in a neo-classical variation of 1810 to 1820; a *Sepulchral precinct* is the least individual. During the same period, Valadier was interested in such theatrical themes as a *Palace set on terraces* and a *Fantastic town*. Most of the drawings mentioned provide for different levels connected by prominent stairs. The motif of stairs occurs also in many of Toselli's designs, as does the *Mausoleum in a hall*, but it is not possible at present to

establish the relationship of the two artists. The style induced Valadier to approach at least in sketches the most complicated problems of angle views. But in general he followed his own road, though not without later evidences of the influence of the new style. Designs of "*Noble and royal apartments*," with a style again reminiscent of Toselli but having much more of reality, and a strange "*Temple dedicated to all gods*" might date from his late years.

Valadier, earlier than others, became conscious of the fact that the imaginary locality of the play was constructed with the help of wings and backdrop, and that this fact should be recognized by the design. He became particularly interested in the design of the wings, and in its agreement with their purpose. The first proof of this tendency is a design with a view from the interior of a building onto a *Ruined forum*, probably designed at the beginning of the century. There are designs for wings with *Houses*, with a *Two-storied loggia*, 1810-1839, and with the corridor in a *Prison*, 1820-1839. Of the same period are drawings related to a setting with a road in a park leading toward a fountain. Many of the later designs belong in this category, even if their direction is oblique; examples from the period 1820-1839 are various *Halls of mansions* in neo-classical, neo-Renaissance, and Gothic styles, a neo-Renaissance *Crypt*, and Gothic *Churches* (Fig. 17). But his interest was not limited to the subject-matter so far discussed. Two strictly symmetrical designs of an *Archway in a Papal palace* leading toward a court, of about 1820, and that of a polygonal *Hall*, about 1835, represent essentially Roman contemporaneous architecture. The designs of a subterranean *Prison*, 1820-1839 (Fig. 17, upper right), show his own independent synthesis of the different phases of style, as does a magnificent design of *Fortress walls*. *Town views*, 1820-1839, tend towards a casual realistic impression.

⁴⁷ He calls himself Bolognese (-348). On the reverse of -350 is a fragment of a petition of his, referring to the exhibition of his panorama of St. Petersburg, evidently in Bologna. Most of his drawings represent *Fora*, *Atria*, *Sepulchral halls*, and *Palace courts*. But there are also *Halls in antique style*; *Square in a mediaeval town*; *Staircases in a fantastic structure*; these are to be dated 1825-1840. Drawings of an *Egyptian prison*, a *Port*, and a *Street in a Russian town* may be slightly earlier; those of *Temples* and *Peasants' rooms* slightly later.

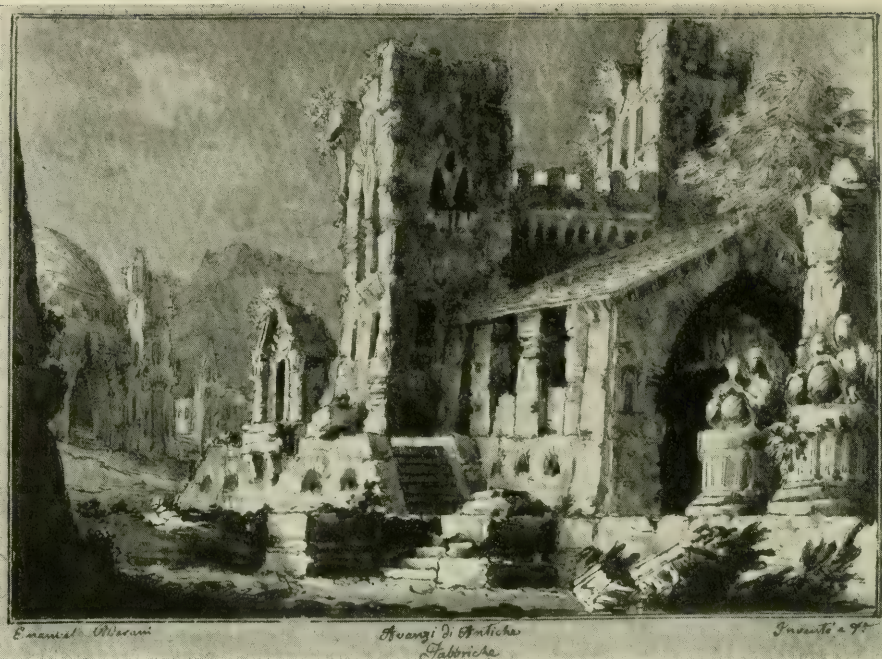


FIGURE 18. RUINS OF OLD STRUCTURES. BY EMANUELE ALDERANI; ABOUT 1830. SEE PAGE 319.

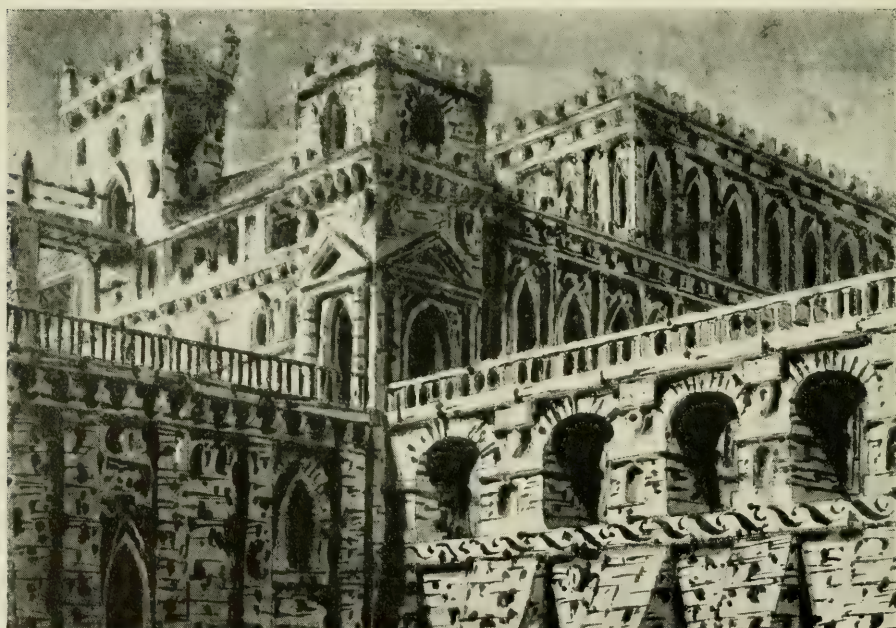


FIGURE 19. CASTLE. BY PASQUALE CANNA; LATE 18TH CENTURY. SEE PAGE 311.

The drawings show that Valadier found followers in his architect's approach to stage design. A sheet with twenty architectural settings, a *Palace vestibule* and a *Polygonal hall* were devised in this spirit, probably by Roman designers about 1830. A probably North Italian contemporaneous design, presenting a polygonal hall in typically Bibienesque terms, makes the difference of the approach striking. The Museum owns a stock of drawings which were made by a Roman architect who evidently worked in close co-operation with Giuseppe Valadier, but was also influenced by Giani; possibly he was the son, Luigi Valadier. Included with these are three stage designs remarkable through the impressive representation of the spatial quality of rooms, and through delicate coloring. They are a *Burying place in a court of a monastery*, a *Crypt with sepulchral monuments*, of about 1820, and a somewhat later *Consecration of the temple of Vesta by Numa*. Spaciousness is also the characteristic of two designs of Giani, a *Gothic Loggia* and a neo-Renaissance *Palace atrium*, both 1810-1823.⁴⁸

Eighteen drawings covering roughly the period from 1820 to 1850 seem to belong in one *oeuvre*, although there is room for doubt on this score. There are hints that Antonio Sarti (1797-1880), the leading architect in Rome after Valadier's death, was the designer. Several phases of style are represented. The first is neo-classical, reminding of Valadier, and is represented by *Palace halls*, *Vestibules* and a *Square in a mediæval town*. Then Milanese influence seems to have become active, as hinted at by a *Group of temples*, about 1830, and, as far as the coloring is concerned, by a *Sepulchral hall*, 1820-1835, which is attributed to one Ferrari, meaning probably the otherwise unrecorded L. Ferrari working in 1830 and 1831 for the Apollo Theatre in Rome. *Palace halls* and *Courts* in neo-Renaissance style follow again the general lead of Val-

dier, while a *Gothic church* and a *Gothic loggia on a square*, a *Cave with an exotic building*, a *Street in ancient Egypt*, and a *Fantastic hall*, 1830-1850, are more like Milanese designs.⁴⁹ A *Sepulchral hall of an order of knights* and an *Assembly hall* probably devised for the same play, about 1850, are probably the ripest and most independent of this artist's designs. In particular the first shows what magnificent fruits the old independent traditions of stage design were still able to bear, as do a probably Bolognese *Entrance to a fortress*, about 1830, a central Italian *Court of a Gothic palace in a mountain town*, 1825-1840, and a hall of a *Gothic castle in ruins*, possibly by a German artist working in Italy, about 1840.

But it was the period when the old traditions had lost their vigor. The problems underwent a basic change through the introduction of gas lighting, which required that the pictorial qualities of the setting be stressed, involving a closer application of the principles of contemporaneous easel painting. The main goal became a naturalistic illusion; designs composed like pictures were prevalent. They are best represented in the Museum by *The village* by Domenico Ferri (1797-1869), about 1830,⁵⁰ by two contemporaneous designs of *Ruins of old structures* by the unrecorded Emanuele Alderani (Fig. 18), by *Cloisters at night* by Gaëtano Malagodi, Rome, 1869,⁵¹ and by mediæval *Interiors* and a *Street* by Luigi Ricci (1823-1896), probably executed in Ravenna about 1870. Seven drawings of an unknown stage designer (1850-1875), who preserved some recollections of older schemes, are especially characteristic of the phase as they are drawn upon colored satin papers and are mainly concerned with the distribution of the masses of shadow and light.

More than three hundred of the drawings are now on display in the Museum, and the remainder are conveniently mounted

⁴⁸ The scheme of the Atrium may be derived from the impression Giani received in 1811 of the atrium of the palace of the See in Bologna (1901-39-2195).

⁴⁹ A design for *La muette de Portici* by D.-F.-E. Auber (finished 1828) and one with the caption "Fieramosca tells the story of . . . Fucelsa to Geneva," probably by Pietro Narducci, a painter who exhibited in Milan between 1809 and 1841, represent their average level.

⁵⁰ Copied probably by Romolo Liverani.

⁵¹ Malagodi is recorded as working for the Apollo Theatre in Rome in 1866, 1868, 1870 and 1875, and as living in Bologna in 1902.

and available for use. While the present article has been concerned with special problems involved in the material, the scope of the collection is so large that it cannot fail to satisfy broader interests. It is particularly fortunate that such a body of material should be found in the city in which Ameri-

can theatrical interests are concentrated, and we venture to suppose that it would be difficult to find elsewhere in this country an equally varied and interesting stock of original stage designs.

RUDOLF BERLINER

WORKS OF ART RECEIVED BY THE MUSEUM

JANUARY 1 - DECEMBER 31, 1940

ACCESSORIES OF FURNISHING

Bobbin lace pillow-case; France, early 20th century.

GIVEN BY ELISHA DYER

Brocaded silk pillow-cover; France, 18th century.

GIVEN BY MISS EDITH WETMORE

ARCHITECTURAL DECORATION

Forty portions of painted decoration by Pierre-Victor Galland (1822-1892) from the house of William H. Vanderbilt at Fifth Avenue and Fifty-first Street, New York; about 1881.

GIVEN BY ERNEST F. TYLER

BEADWORK

Six pieces of beadwork; Italy, 19th century.

GIVEN BY MRS. HOLLIS FRENCH

CERAMICS

Transfer-printed pottery tile; Liverpool, England, about 1780.

GIVEN BY MRS. MONTGOMERY HARE

Steel knife with transfer-printed pottery handle; France, about 1870.

GIVEN BY MRS. ROBERT MONKS

Four lustre pottery plates; Hispano-Moresque, 15th century.

GIVEN BY MRS. LAURENT OPPENHEIM IN

MEMORY OF LAURENT OPPENHEIM

Glazed pottery tile; Spain, 16th century.

GIVEN BY HERBERT WEISSBERGER

COSTUME AND COSTUME

ACCESSORIES

Two parasol handles and one comb, of carved tortoise-shell; France (?), late 19th century

GIVEN BY MISS SUSAN DWIGHT BLISS

Nine pieces of embroidered costume accessories; France, mid-19th century.

GIVEN BY MRS. GEORGE CANE

Collection of seventy-six items of infants'

costume and costume accessories; Egypt, China, Europe and United States, 3rd century B.C.—20th century.

GIVEN BY MR. AND MRS. DEWITT CLINTON COHEN IN MEMORY OF THE MISSES HEWITT
Wool shawl; India, 18th century.

GIVEN BY MRS. CHARLES SUYDAM CUTTING

Silk machine-made lace shawl; United States, about 1830.

GIVEN BY MRS. FREDERIC SALTONSTALL GOULD

Wool and cotton sarape; Mexico, about 1870.

GIVEN BY MISS MARIAN HAGUE

Six fans; China and France, mid-19th century.

GIVEN BY SAMUEL L. ISRAEL

Two pairs of women's slippers; France, 1770-1790.

GIVEN BY MISS ESTELLE LIGHTBOURNE

Two lace collars; Brussels and France, about 1850.

GIVEN BY MRS. STAFFORD MCLEAN

Child's bib, cap; Switzerland, 19th century.

GIVEN BY HENRY OOTHOUT MILLIKEN

Eleven articles of costume accessories; England, France and United States, 19th century.

GIVEN BY MRS. ROBERT B. NOYES

Silk tapestry purse with fittings; Japan, 19th century.

GIVEN BY MRS. EDWARD ROBINSON

Coin purse; France, about 1900.

GIVEN BY MRS. ERNEST GUNTHER VIETOR

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EMBROIDERY

Embroidery panel; France, 18th century.

GIVEN BY MISS MABEL CHOATE

Embroidered hanging; probably Spain, 19th century.

GIVEN BY MRS. MONTGOMERY HARE

Three pieces of embroidery; Algiers, Greece and Turkey, 18th century.

GIVEN BY MAYORKAS BROTHERS

Four designs for embroidery; France, about 1815. Five patterns for embroidery; United States, mid-19th century.

GIVEN BY MRS. ROBERT B. NOYES

ENGRAVING AND ETCHING

Twelve etchings, twelve lithographs, by Childe Hassam (1859-1935); United States, 1916-1934.

GIVEN BY MRS. CHILDE HASSAM

Fifty-four colored lithographed costume plates; Italy, 1820-1830.

GIVEN BY MRS. AGNES KREMER

Joseph tells his dreams to Jacob. Copy in reverse of engraving by Lucas van Leyden (1494-1533); Bartsch 19.

GIVEN BY MRS. STAFFORD MCLEAN

Two illustrations from *Harper's Weekly*, 1875.

PURCHASED

GLASS

Wine-glass with initial of Napoleon III; France, mid-19th century.

GIVEN BY HENRY OOTHOUT MILLIKEN

GLYPHTIC ARTS

Eleven pipes and pipe bowls; England, mid-19th century.

GIVEN BY SAMUEL C. HARRIMAN

GOLD AND SILVERSMITH'S WORK

Silver plate; Mexico, 18th century.

GIVEN BY MRS. STAFFORD MCLEAN

GRAPHIC ARTS

Sixteen drawings for book illustration, by Melchior Fuessli, 1677-1737. Nine hundred seventy-one drawings for jewelry; Italy, 1750-1875. Seventy-one designs for painted wall decoration; Austria, 1830-1850. Forty-six architectural and decorative designs; England, France and Italy, 18th-19th centuries.

PURCHASED IN MEMORY OF MARY HEARN GREIMS

HARDWARE

Wood model for cast door-knob; New York, 1880-1900.

GIVEN BY PAUL W. SCHERBNER

LACE

Lace border; Valenciennes, about 1830.

Machine-net collar; Brussels, about 1860.

GIVEN BY MISS EDITH WETMORE

NUMISMATICS

Two silver half-dollars commemorating the Tercentenary of Rhode Island; 1936.

GIVEN BY MISS EDITH WETMORE

PAPER ARTICLES

Box covered with embossed paper; France, about 1860.

GIVEN BY MRS. ROBERT B. NOYES

Three Valentines; United States, 1866-1870.

GIVEN BY MRS. HAMILTON FISH WEBSTER

Box lined with printed paper; United States, mid-19th century.

GIVEN BY MISS GRACE LINCOLN TEMPLE

PHOTOGRAPHY

Stereopticon photograph of the *Great Eastern*; United States, about 1868.

GIVEN BY JOHN F. NEUKIRCHEN

TEXTILE ARTS

Printed cotton: *Les quatre parties du monde*; Jouy, France, about 1788.

GIVEN BY MISS MABEL CHOATE

Two sample books containing printed linens; Austria, 1938.

GIVEN BY HARRY DE PAUER

Printed cotton; France, about 1818.

GIVEN BY MRS. FREDERIC SALTONSTALL GOULD

Three fragments of silk plain compound cloth; Baghdad, about 1100. Silk plain compound weft twill; Spain, 12th century. Portion of wool double-cloth coverlet; Pennsylvania, late 18th century.

PURCHASED IN MEMORY OF MARY HEARN GREIMS
Fragment of plain compound weft silk
twill; Achmin, Egypt, 6th-7th century.
Three pieces of printed cotton, one piece
of silk plain cloth; France and England,
18th and 19th centuries.

GIVEN BY MISS MARIAN HAGUE

Eight textile samples; France, 1939. Four
sample books containing samples of dress
fabrics; France, 1939-1940.

GIVEN BY WILLIAM HARDY, INC.

Printed cotton: *William Penn's Treaty
with the Indians*; England, about 1800.

GIVEN BY MRS. MONTGOMERY HARE

Nine pieces of printed cotton; Alsace,
mid-19th century.

GIVEN BY MRS. EDWARD E. HARKAVY

Satin; Egypt, about 1939.

GIVEN BY MISS ALICE K. HARVEY

Four textiles; India, England and United
States, 18th and 19th centuries.

GIVEN BY MRS. WILLIAM A. HUTCHESON

Three water-color designs for woven ma-
terial; England, mid-19th century.

PURCHASED IN MEMORY OF MRS. RICHARD IRVIN

Three lengths of textiles printed after
designs by Stanley H. Coventry; United
States, 1940.

GIVEN BY JOHNSON AND FAULKNER, INC.

Thirty textile fragments; China, 18th and
19th centuries.

GIVEN BY MISS BEATRICE KATES

Printed handkerchief; Paris, 1938.

GIVEN BY MISS JOAN KOOPMAN

Two pieces of silk fancy satin; France,
about 1880.

GIVEN BY MRS. ROBERT B. NOYES

Resist-printed linen; United States, early
19th century.

GIVEN BY MRS. BENTLEY F. RAMSDELL

Three lengths of textiles printed and
painted after designs by Stanley H. Cov-
entry; United States, 1940.

GIVEN BY STROHEIM AND ROMANN

Three pieces of satin; France, about 1870.

GIVEN BY MRS. CLARENCE WEBSTER

Four textile fragments; France, Italy and
Turkey, 18th and 19th centuries. Com-
pound satin strip; Japan, 19th century.
Brocaded satin; France, 1750-1775. Two

printed silk handkerchiefs; France and
United States, 1939, 1938.

GIVEN BY MISS EDITH WETMORE

TOYS AND GAMES

Doll's tea set and dish; France, 1850-1875.
Doll; France, late 19th century. Twenty-
five articles of doll's clothing; France, late
19th century.

GIVEN BY MRS. ROBERT B. NOYES

WALL-PAPER

Roll of wall-paper; Philadelphia, about
1880.

ANONYMOUS

Thirty-two pieces of wall-paper from the
American Hotel, Hancock, New York;
England and United States, 19th century.

GIVEN BY JOHN BURTON BRIMER

Piece of wall-paper; France, about 1787.

GIVEN BY MRS. HAROLD BROWN

Two pieces of wall-paper from a house at
Hamburg, Connecticut.

GIVEN BY MRS. MAURICE CASSALIS

Two sheets of wall-paper reproducing
the design of a paper used in the print-
ing of the last issue of *The Daily Citizen*
in Vicksburg, Mississippi, July 2, 1863;
United States, 1940.

GIVEN BY JAMES DAVIS

Four pieces of wall-paper; France and
United States, 1938-1939.

GIVEN BY ELISHA DYER

Embossed, painted and gilded leather
wall-hanging from "Stonover," Lenox,
Massachusetts; Japan, 1875-1885.

GIVEN BY MRS. MONTGOMERY HARE

Wall-paper; *Crystal Shells*, designed by
Alice Erskine.

GIVEN BY KATZENBACH AND WARREN, INC.

Five pieces of wall-paper; France and
United States, 1860-1925.

GIVEN BY THOMAS A. NEWMAN

Six pieces of wall-paper; England and
France, 1780-1860.

GIVEN BY MRS. ROLLIN STICKLE

Six pieces of wall-paper; United States,
1900-1905.

GIVEN BY MISS LOUISE WALTER

Thirty-six wall-papers; France, 19th cen-
tury and United States, 1930-1940.

GIVEN BY MISS D. LORRAINE YERKES

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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF THE COOPER UNION



LA PASSEMENTIÈRE. COLORED LITHOGRAPH BY FRÉDÉRIC BOUCHOT.
FROM HIS "COSTUMES DE DIVERSES MARCHANDES." 1830?

VOL. I. NO. 9

SEPTEMBER • 1942

Bowdery 421-5

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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF THE COOPER UNION

VOL . I . NO . 9

SEPTEMBER . 1942

THE MUSEUM, continuing its policy of bringing to the attention of a wider public the great variety and richness of research material freely available at Cooper Union for the use of designers, collectors, students and the general public, presented an exhibition of galloons, tassels, gimps and fringes arranged entirely from objects in this collection — a collection whose value has long been known and admired by specialists. Although this is the first actual showing in a special exhibition of this material, as early as 1899, three years after the opening of the Museum, the Misses Hewitt, with their usual foresight, included examples of these crafts among their gifts. The richness of their later gifts enhanced the importance of this collection which has been further built up through the generosity of many donors including Mrs. C. B. Alexander, The Au Panier Fleuri Fund, Vitall Benguiat, Mr. and Mrs. DeWitt Clinton Cohen, Miss Diana del Monte, Georges A. Glaenzer, Miss Marian Hague, George A. Hearn, Mrs. Abram S. Hewitt, J. Pierpont Morgan, John G. Neeser, Miss Helen S. and Bromley S. Stone, John Wanamaker, Mrs. Hamilton Fish Webster and I. Weinberg.

The choice of this phase of the decorative arts for display and discussion was in part dictated by the current revival of the use of these trimmings for costume design; and in part by the fact that craftsmen for many centuries working in a great variety of materials have chosen these decorative motifs for use on such a diversity of objects that a comprehensive display of galloons, tassels, gimps and fringes demanded the display of a representative wealth of objects from the Museum's collections.

1900-2-40

1900-2-159

1905-2-215

908-2-28

908-2-9

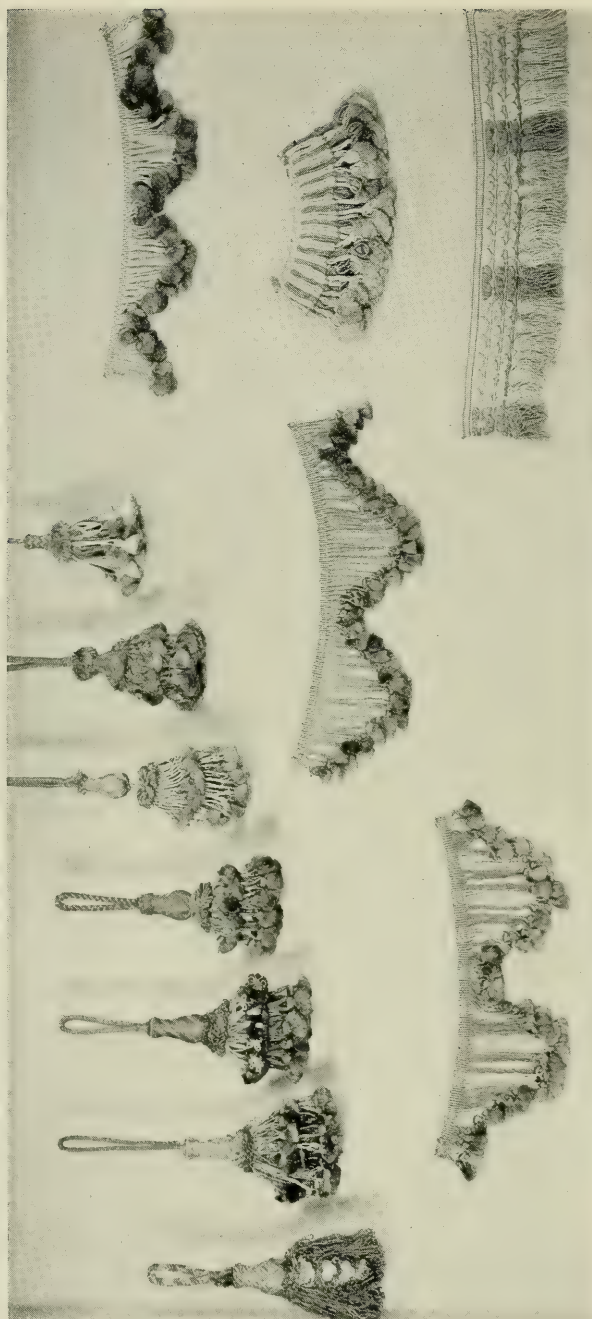
908-2-13

906-4-5

908-2-10

908-2-8

908-2-5



1905-2-202
 1905-2-201
 FIGURE 1. EIGHTEENTH-CENTURY TASSELS AND FRINGES OF SILK AND METAL THREAD
 FROM ITALY, FRANCE AND GREECE.

Cordery 410-5

TRIMMINGS IN THE MUSEUM'S COLLECTION: FRINGES, TASSELS, GIMPS AND GALLOONS

ENTHUSIASTS of the non-representational arts, in their zeal for finding new means of expression, have overlooked a traditional form of considerable vitality and beauty. Although not creations of brush and oil pigments, tassels and fringes give evidence of great concern with questions of form and color, and the movement with which they are animated brings them still closer to another insufficiently appreciated art form — the design of fireworks. Like this colorful and at times robustly noisy spectacle, such trimmings as tassels and fringes are uncritically taken for granted, and have not become the subject matter of extended literary attention. It is the purpose of the present article to make available a few notes on the less technical aspects of the craft.

Because of the fact that fringes, tassels, gimps and galloons serve a purpose, as well as being ornamental, it is not surprising to learn of their widespread use by textile-producing people. From the early periods of history, such pictorial representations as are borne by seals from ancient Babylonia show garments edged with fringes and tassels. Here, as in Assyria, tunics were fringed at the bottom and shawls were draped so that the fringes, running diagonally, had a decorative effect. Students of the Bible will be familiar with the quotation from *Numbers* 15:37, "Speak unto the children of Israel, and bid them that they make them fringes in the borders of their garments — and that they put upon the fringe of each border a cord of blue." And again, from *Deuteronomy* 22:12 "Thou shalt make thee fringes upon the four borders of thy vesture . . ."

In the Museum collection, the earliest piece from the western hemisphere is a narrow band woven in Peru in the Chimu period (11th-14th century) and used for trimming a poncho. It is in interlocking tapestry weave in a design showing a conventionalized bird head and is edged with a twisted, looped fringe. Far earlier, however, is an Egyptian example, also a narrow band of slit tapestry which has been applied to linen as a trimming thus serving as a galloon. It was probably made in the fifth century by the Copts, as the Egyptians who became Christians were called.

1905-2-212 1405-2-6 1405-2-204
 1905-2-210

1905-2-2
 1912-13-5
 1916-4-2
 1919-12-
 1905-2-16
 1909-12-
 1905-2-5
 1909-2-
 1905-2-5
 1905-2-44

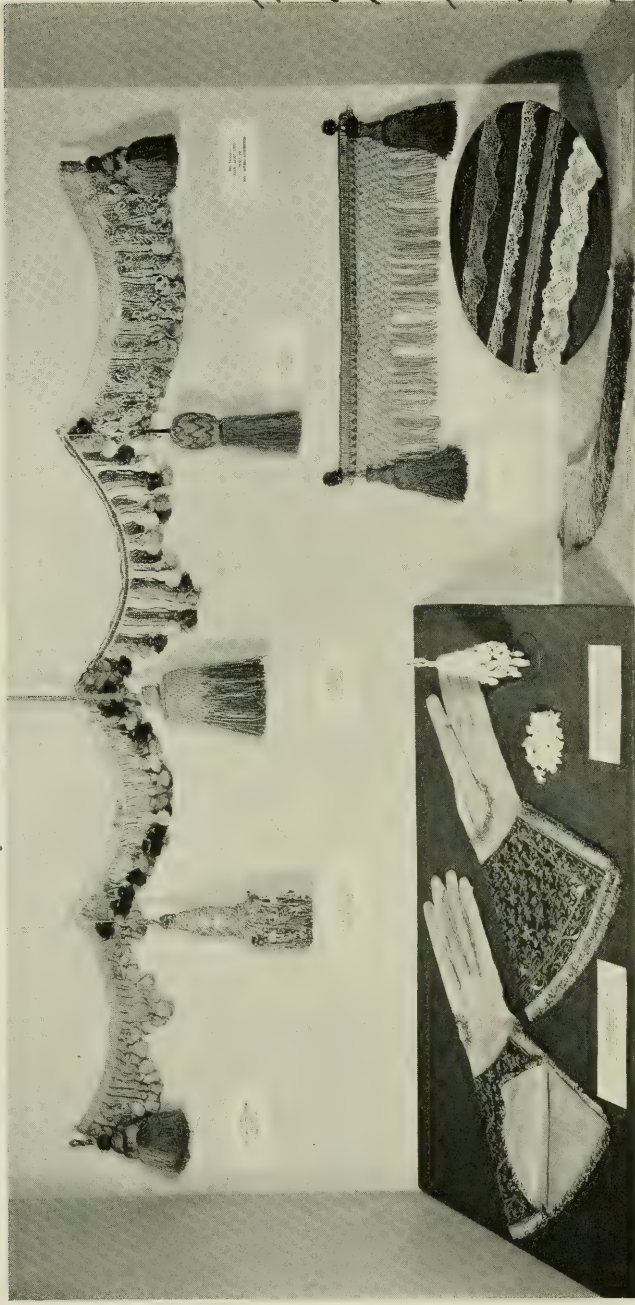


FIGURE 2. ORNAMENTAL TRIMMINGS OF THE SEVENTEENTH CENTURY FROM ITALY AND FRANCE.
 THIS GROUP WAS ARRANGED TO SHOW THE HIGH TECHNICAL DEVELOPMENT OF THE PERIOD.

1905-2-165
 1938-58-13156
 1932-11-2
 Conslery 410-6

2-13-53
 2-21-2
 41-86-141B

The Cooper Union Museum collection provides a rich and fertile field for the student of trimmings which is augmented by the Museum libraries offering the standard works and rare books and the Encyclopedic Pictorial Reference Library with its many illustrations of trimmings.

ORIGIN AND FUNCTION

The origin of fringe is not hard to discover and must be as old as cloth, for fringe seems inherent in the nature of weaving. Cloth, to be useful, should be finished off somehow at the ends so that it will not ravel, so that it will have added strength against wear and added weight to hold it in place and, besides, so that it will please the decorative sense of the weaver. A very simple way is to let the warp threads extend beyond the cloth, thus forming a fringe. Rugs¹ are often finished in this way; and so were the embroidered towels made by the Pennsylvania-Germans, examples of which have recently come to the Museum. In these instances the threads hang parallel, but in others, groups of threads are either bound or knotted together with the result that we have a tasselled fringe worked on the object. From this it was only a step to making fringe, or tassels, as separate things to be applied to the object to be decorated. This, too, was done by the makers of Pennsylvania towels (see fig. 5). As time went on more and more attention was paid to the decorative elements until now we classify such things as "trimmings," nearly forgetting their purposeful origin.

Fringe with a woven heading varies in its manufacture in accordance with the pattern and type of weaving selected. It may be a simple plain cloth weave, or it may be a very complicated one involving several materials and several weaves. By way of speaking very simply, one could say that the heading is woven on warps, and that the fringe skirt is formed by the wefts which, having crossed the warps, are carried out beyond them as far as the desired length of fringe, where they are taken around a temporary warp which is later removed. This result can be obtained by threading a part of the loom.

Within definite technical limits fringes show great variety. Most of those in the Museum have plain woven headings, although a few are

¹ Victoria and Albert museum, South Kensington. Dept. of textiles, *Notes on carpet-knotting and weaving*, London, H. M. Stationery off., 1920, p. 24.

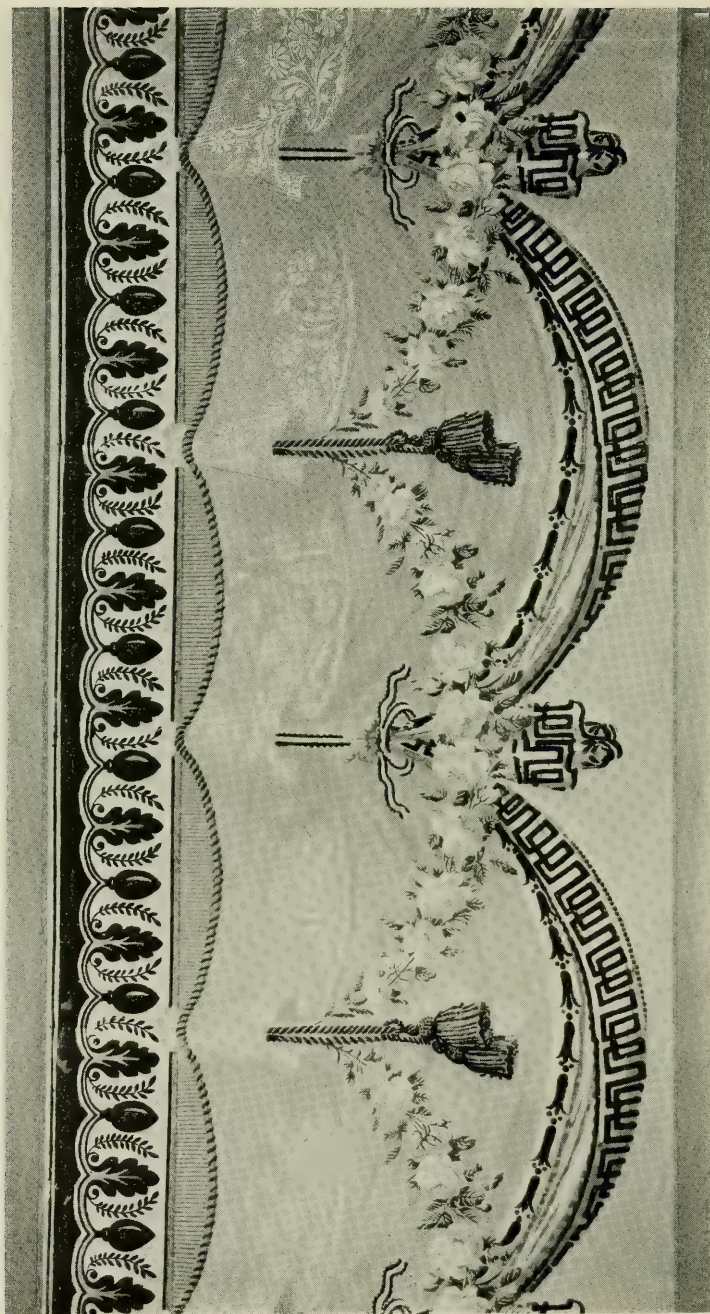


FIGURE 3. WALL-PAPER: FRANCE, ABOUT 1820, DECORATED WITH REPRESENTATIONS OF TASSELS.

1931-40-75

Condery 391-3

fancy, but the variety comes in the proportional relations between the parts, in the use of contrasting colors, and in the treatment of the fringed portion. This is sometimes allowed to hang straight in single strands, and sometimes crinkled; again it is looped and hangs plain, or is looped and twisted, while the edge may be straight, scalloped or pointed. Often there is a section of knotting between the heading and the fringe.

Knots and tassels are commonly found at the ends of ropes and cords: the knot to prevent ravelling and the tassel to give weight and hold it in line as the plumb does the plumb-line. In the Middle Ages, when girdles were knotted around the waists of both men and women, there was much opportunity for the decorative cord and tassel. But knotting did not belong entirely to the Middle Ages for in all ages people have been interested and some have achieved great success in making beautifully decorative knots. The Chinese are noted for their intricately knotted and tasselled cords; the Arabs developed a handsome and elaborate style of knotting known as *macramé*; and from India come jeweled necklaces which are made to fasten with cords and tassels instead of metal clasps.

Gimps and galloons do not grow out of weaving in quite the same way but are bands applied largely for the sake of decoration, although with some intent of strengthening the place where wear or strain will come or of hiding a seam or of providing harmonious transition from one material to another. Such schemes are met with in other materials also, for in certain kinds of metalwork seams are covered up, strengthened, and ornamented with decorative castings. Because there is much confusion in the terms, it might be well to say that, for convenience, we are using the term *galloon* to mean a solidly woven band made to trim a textile² and *gimp* as a plaited or braided one, a technique related to *passementerie* and lace rather than to weaving. The weaving of galloons presents no specialized problem and the making of gimps, when considered to be braided trimming, involves the usual techniques of braiding or plaiting; but in some cases where a braided guipure or cord is used in connection with a woven background, the method is difficult

² A definition that might be interpreted to include ribbons, but ribbons are not included in this discussion.



FIGURE 4. PORTRAIT OF A YOUNG WOMAN IN A BALL GOWN. ENGRAVED BY L. SURUGUE, IN 1746, AFTER A PAINTING BY CHARLES COYPEL.

Condery 421-6

1938-59-163

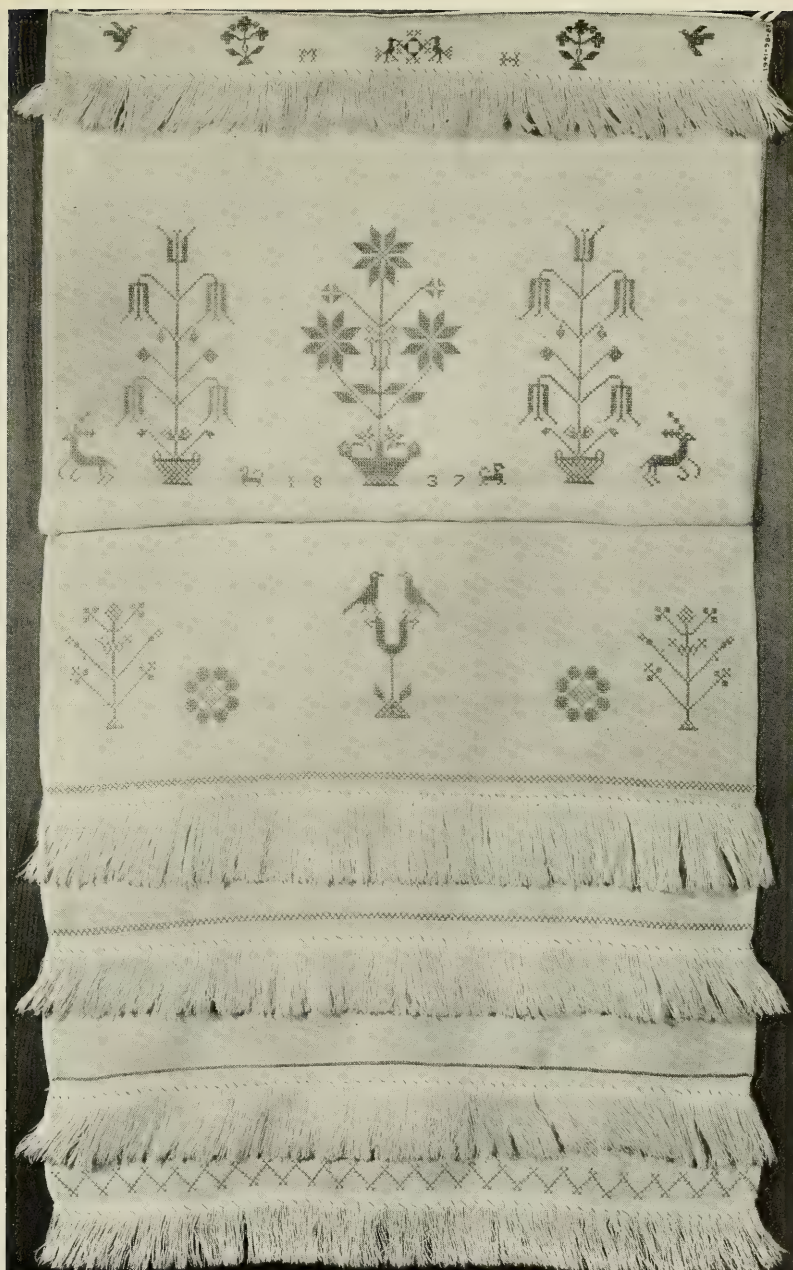


FIGURE 5. A PENNSYLVANIA-GERMAN DOOR TOWEL DECORATED WITH FRINGE AND EMBROIDERED IN CROSS-STITCH: SIGNED "M H" AND DATED "1837".

Cowdery 386-2

1941-98-87

1938-88-1360 A.C.

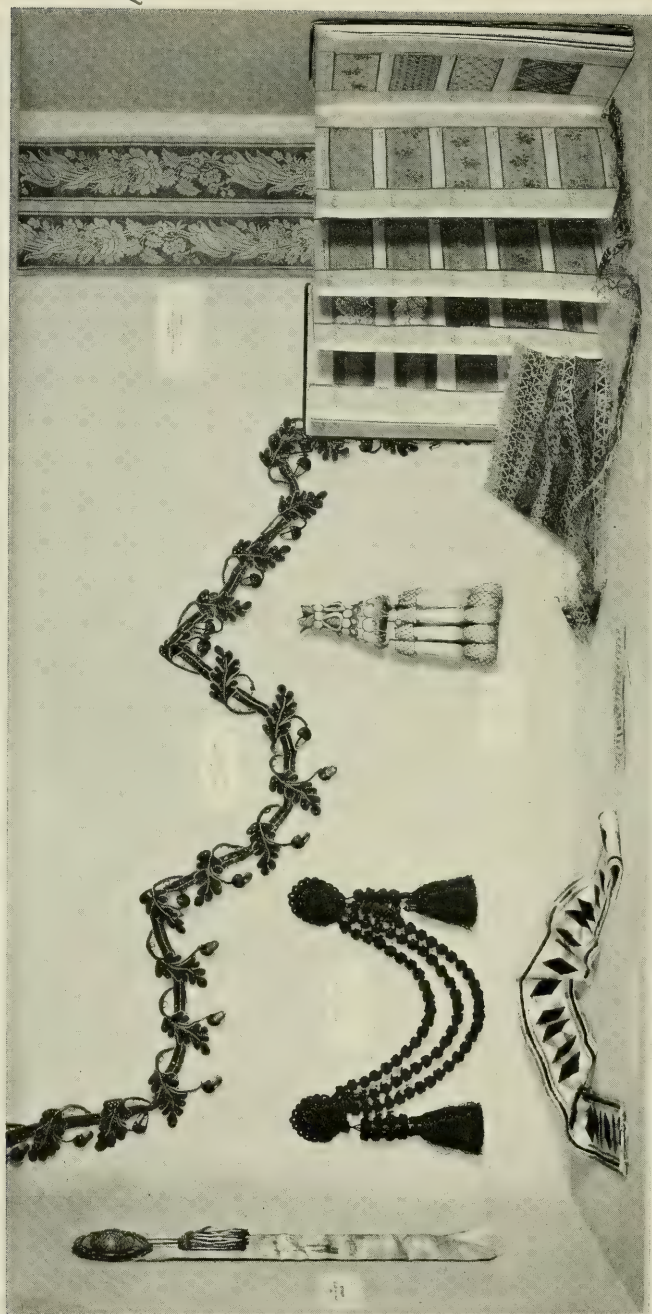


FIGURE 6. NINETEENTH-CENTURY TRIMMINGS FROM EUROPE AND AMERICA.

1912-13-403

1922-3-23

1909-2.5

1931-4-43, A B

loan

1923-22-47

1937-8

and can be solved only by a complicated apparatus in the hands of a skillful operator.

Such trimming forms we think of as being confined to fabrics since they are used especially in connection with costume and textiles for walls and furniture. But this is not entirely true for they are also represented in other materials, as is well shown by the Museum's collection. For instance, a panel of carved and painted wood shows trophies tied with a tasselled ribbon and a wall-paper shows a curtain trimmed with lace and fringe, looped back with tassels. Many drawings made by artists of the eighteenth century show projects for trimmed textiles to be used with furniture and vehicles. Among these the very elaborate sedan chairs (see fig. 11) and state carriages make a special appeal as showing the pinnacle reached in transportation at that time.

Indeed wherever fabrics have been used for man's comfort, whether on garments, or furniture, on walls, or in transportation, fringes, tassels, gimps and galloons have been used to beautify them. The wise designer knows that they are not something extra — to be added just for the enrichment of an already finished fabric — but something that, rightly used, increases the merit of the piece itself by the introduction of new line or color or texture effects, or by harmonizing the textile with the object on which it is used.

TRIMMINGS SINCE THE RENAISSANCE

From the time of the Renaissance, contemporary paintings and engravings offer a splendid opportunity for the study of costumes and household furnishings. Here we may see, in everyday use, trimming similar to examples in the Museum's collection. At Cooper Union may be seen a number of narrow galloons, the designs of which often remind us of the laces and embroideries; they were equally inspired by the sixteenth- and seventeenth-century pattern books published in Italy, Germany and France.

Of the same period are the fascinating and varied little tassels found on the cutwork and laces of the Italian Renaissance. The Museum has a number of them, the oldest being on a fragment of linen embroidered in double running stitch with two little birds, and several letters of the alphabet, all motifs of the pattern-book type. Later in the seven-

1942. 21-1

1942. 21.3

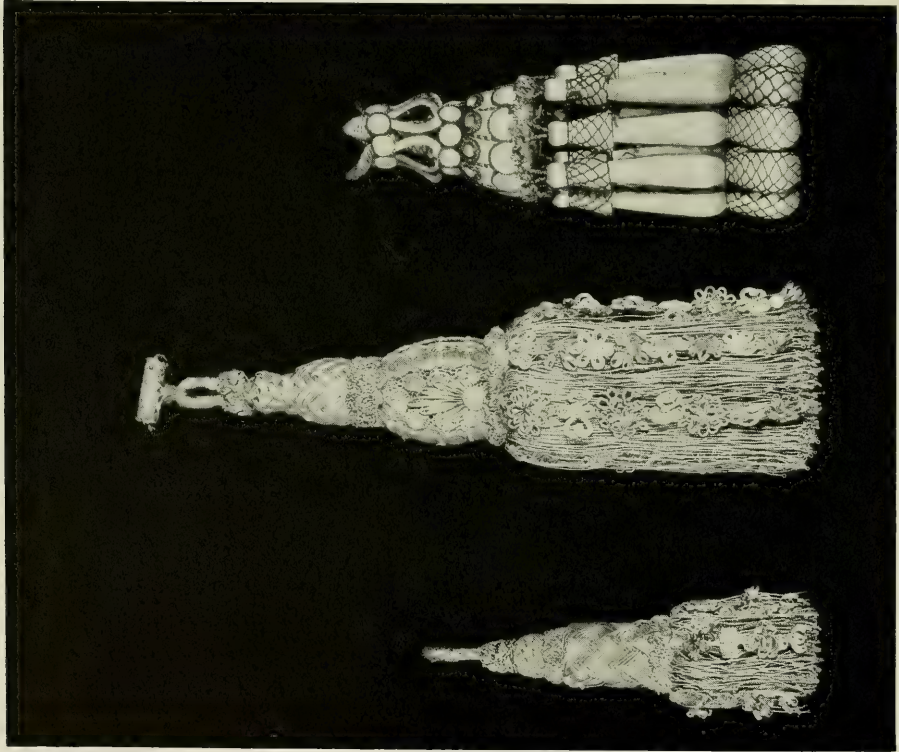


FIGURE 7. TWO TASSELS FROM EIGHTEENTH-CENTURY FRANCE AT THE LEFT, AND, AT THE RIGHT, ONE FROM NINETEENTH-CENTURY ITALY.

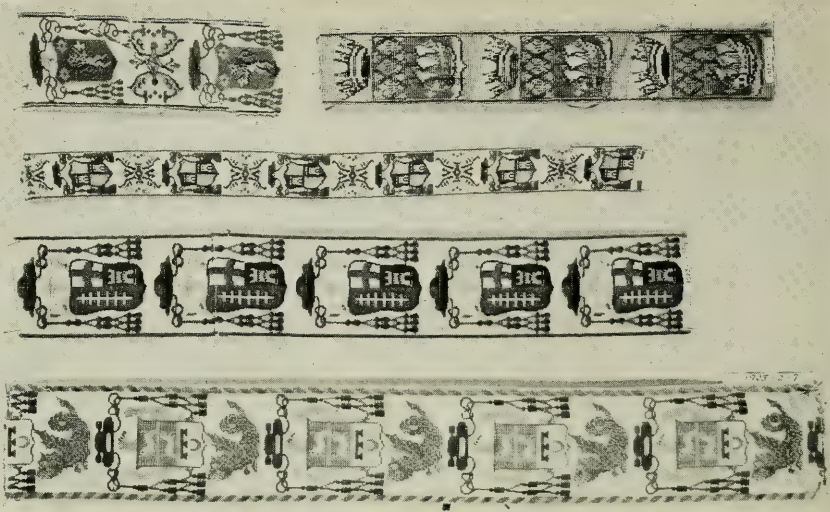
Condery H10-4

1909-12-5

1905-2-7

1923. 7-4A

1923-1-40
1932-3-26



1923-7

FIGURE 8. GALLOON SHOWING THE ARMS OF THE CITY OF PARIS PRIOR TO THE FRENCH REVOLUTION AND FOUR GALLOONS MADE FOR ECCLESIASTICAL USE.

teenth century, more elaborate lace tassels were made to be worn with the "falling collars" which became popular after the starched and wired "standing collars" of Queen Elizabeth's day had been laid aside. This type of collar was fastened by a lace cord run through buttonholes in the neckband and at each end of the cord was a tassel. They are often seen (for they were allowed to hang below the collar, their beauty giving them the right to be considered part of the collar) in the portraits painted by Dutch masters of the seventeenth century and in the very earliest of American portraits.

Other interesting tassels — more costly perhaps but no more attractive — are those we designate as ecclesiastical. Made for the Church and the men in its service, they are the richest, most elaborate tassels in the Museum and are made of silk (then, as now, a fibre difficult to obtain), and of precious metal intricately worked over a core, or framework.

The process of making these tassels is little known today and interesting enough, we believe, to warrant mention. To start, one makes a flat model of the exact size and shape desired for the finished tassel.³ Then a cylinder having a diameter equal to that of the smallest part of the tassel is made — often of cardboard — and sewed together. Around this core long strips of cloth of varying widths and lengths are wrapped until the desired diameters have been obtained at the proper places. The difficulty comes in determining the necessary widths and lengths of these wrappings in order to obtain the required dimensions. At this point a framework with a stepped outline has been made and in order to do away with the angles it is necessary that strong thread be bound around it in a criss-cross pattern. After this a cloth covering is made to fit over the whole and is put on. (Seamstresses will recognize the difficulty of making a smooth-fitting cover for such a shape.)

Now the framework being ready, threads, or cords, of silk or metal or both, are fastened at the top and worked by some such methods as twisting and braiding and knotting until they form a decorative covering taking the exact shape of the framework. Bocher³ gives directions for this part of the work. Sometimes the strands are plain and again certain ones are very ornamental and show great labor (as the tassel in fig. 7).

Of course later generations found short cuts, such as the use of a core

³ Emmanuel Bocher, *Les glands des XVI^e & XVII^e siècles*. (*Manuel des travaux à l'aiguille*, Paris, E. Rahir, 1911-19. v. III.)

of cloth stuffed to the desired size, or of wood turned on a lathe, but these seem to have stood the tests of time less well than the earlier and more carefully made tassels.

In costume we find some very interesting uses of the trimmings now under discussion and their use in clothing should not be overlooked even though at present we use such trimmings less for costume than for upholstery. Galloons were of special importance, and gimps to a certain extent. In fact, in the portraits of the period we rarely see a costume that is not rich in trimmings of this type. Heavy silks, brocades, damasks and velvets were used and to trim them, bands of gold and silver were woven in many interesting designs. Here should be mentioned the type known as livery galloons. These narrow bands are ornamented with the arms or insignia of the house or individual by whose liveried servants they were to be worn. For instance, there is one in which appears the red hat of a Cardinal, with its cord and tassels (see fig. 8). This is a type of hat in secular use during the Middle Ages and taken over as an ecclesiastical symbol of rank and authority and, like the tassel on the mortar-board in academic circles, it has been retained to the present day.

There is, in the Museum, a fragment — now frail and worn — of white galloon with a pattern of flowers in deep red velvet, tangible evidence of one bit of the furnishings of a Genoese Renaissance palace. Then lovely, dainty bands in pastel shades bring thoughts of French chateaux as the wider bands of shining silk ornamented with classic motifs remind us of the Empire styles of France and their adaptation to the American home somewhat later. An unusual piece comes from France, about 1820, and is a band of printed velvet showing the head of a woman in a white medallion on a black ground. A recent gift has brought to the Museum four small pieces of Russian galloon in gold and silver and silk made in the eighteenth and nineteenth centuries.

Because gimps are so often ornamented with little rosettes and loops or twistings arranged to form flowers or leaves, and because ornaments are so often made up of braided or twisted parts, the gimps and ornaments are to be discussed together. They have a more three-dimensional quality than galloons, a suggestion of relief, and an interest of texture. Some are very delicate in the shades of reduced intensity fashionable in the later eighteenth century; others are in bright color schemes. A num-

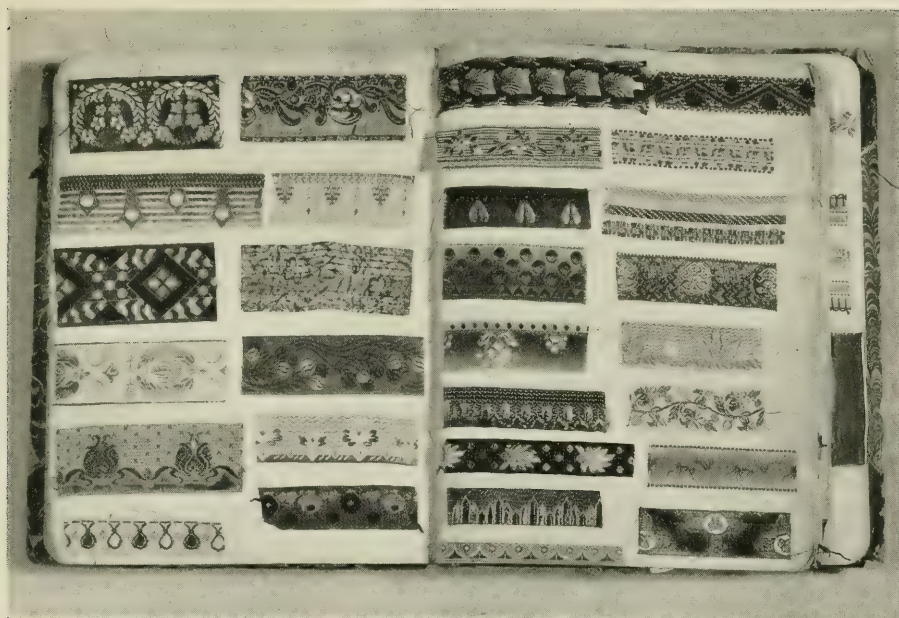


FIGURE 9. ONE OF A SET OF ELEVEN BOOKS SHOWING SAMPLES OF GALLOONS AND
OTHER TRIMMINGS OF THE NINETEENTH CENTURY.

Bordering 400-2

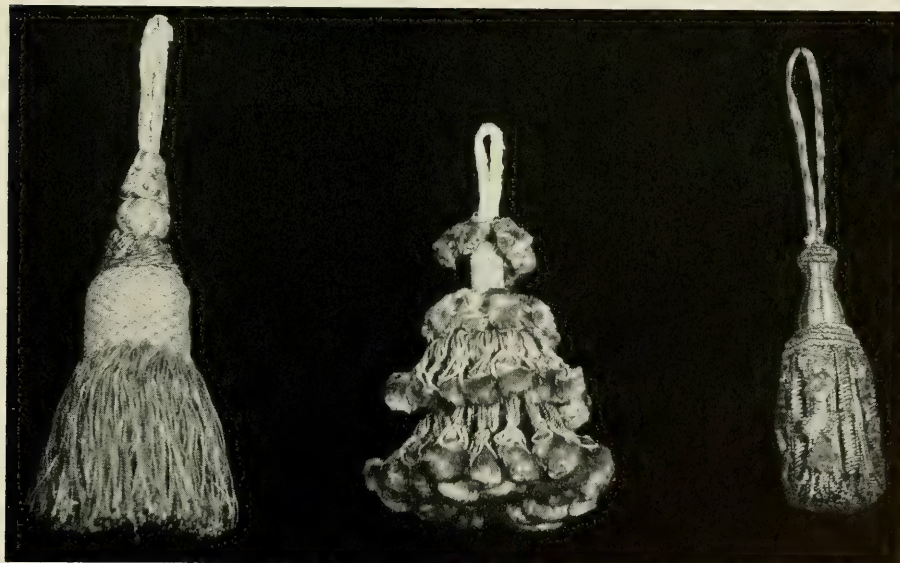
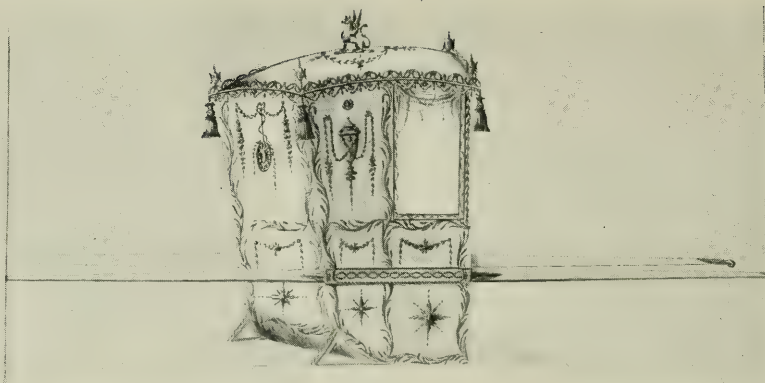


FIGURE 10. THREE SPANISH TASSELS MADE OF BRIGHT COLORED
SILKS ENRICHED WITH GOLDEN THREADS.

Bordering 421-2

00-1-22



00-24-1

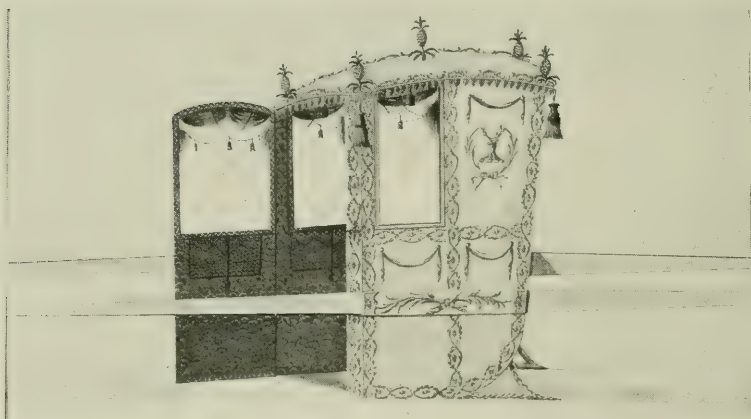


FIGURE 11. PROJECT FOR SEDAN CHAIRS, DRAWN IN LONDON ABOUT 1775, SIGNED "W H S".

Comberg 390-5

ber have little silk tassels rather widely spaced on braids of silk-covered cords. Flat metal strips are used sometimes as a base around which to wrap silk threads in forming flowers and sometimes chenille and bits of ribbon are employed.

Silk fringes with metal threads as used in Italy and Spain in the seventeenth and following centuries, in Greece, and in the United States are included in the Museum's collection. To select three of outstanding interest: there is the silk fringe with enrichment worked over it in gold thread (as is often found on tassels), there is one with fringe tied into a pattern by metal threads and there is one piece of gold fringe, made in the last century, which is looped and cut in points. Some of the most attractive fringes are those decorated with tassels or balls. One especially comes to mind, a rich and gay piece from eighteenth-century Spain with a heading of red and yellow silk and a fringe bearing very full red silk tassels. Those have now fluffed out and the silken ends have the quality of fine old velvet. Another is a rose colored cord tied in a lattice pattern with yellow and blue silk ball ornaments at the crossings. Some are heavy with tassels, others are restrained and have only a few, for they express the taste of their own day. Such pieces may be considered useful both as a guide to current production and a key to knowledge of earlier procedure.

ELIZABETH HAYNES

WORKS OF ART RECEIVED BY THE MUSEUM, 1941

ACCESSORIES OF FURNISHING

Printed cotton bedspread; England, about 1820.

GIVEN BY MISS MARY T. COCKCROFT

Embroidered mat; England, about 1880.
Chair seat, cushion; United States, 1880-1890.

GIVEN BY MRS. AGNES KREMER

Pieced bedspread in pattern of "The Garden Path"; United States, about 1850.

GIVEN BY MISS KATHERINE OLCOTT

Embroidered mat; China, 18th century.

GIVEN BY THE ESTATE OF MRS. ROBERT H. PATTERSON

Silk table cover; France, 19th century.

GIVEN BY ARTHUR W. POPPER

Four sets of wall-hangings; Spain, 16th-17th centuries.

GIVEN BY MRS. GRAFTON H. PYNE

Embroidered velvet wall-hanging; North Africa, 19th century.

GIVEN BY GORDON WHYTE

ALPHABETS AND INITIALS

Ten chromolithographed trade cards; United States, 1870-1880.

PURCHASED IN MEMORY OF MRS. JOHN E. ALEXANDRE

ARCHITECTURAL METAL WORK

Study for wrought iron railing, by Samuel Yellin (1885-1940); Philadelphia, about 1930.

PURCHASED IN MEMORY OF MRS. RICHARD IRVIN

CERAMICS

Seven designs for tiles, after motifs by William Morris (1834-1896); England, 20th century.

GIVEN BY ROBERT W. FRIEDEL

Panel of seventy-two tiles; Delft, late 17th century.

GIVEN BY WILLIAM RANDOLPH HEARST

Red stoneware tankard with gilded mountings; Meissen, about 1715.

PURCHASED IN MEMORY OF MRS. JOHN INNES KANE

Glazed pottery oil jar; Iran, 19th century.
Lustre plaque; Spain, 16th century.

GIVEN BY THE ESTATE OF MRS. ROBERT H. PATTERSON

COSTUME

Two men's coats, woman's skirt; China, 19th century. Wool shawl; France, 19th century. Kimono; Japan, 19th century.

GIVEN BY MISS MARY T. COCKCROFT

Silk robe for ecclesiastical figurine; France, early 18th century.

GIVEN BY MR. AND MRS. DEWITT CLINTON COHEN

Two silk bodices; France, 1780, 1880. Shawl; Spain, mid-19th century. Three embroidered baby's dresses; United States, mid-19th century.

GIVEN BY MRS. HENRY MORRIS FECHIMER

Embroidered silk waistcoat; France, about 1775.

GIVEN BY MRS. RIDGELY HUNT

Two embroidered skirts; China, 18th-early 19th centuries.

GIVEN BY THE ESTATE OF MRS. ROBERT H. PATTERSON

COSTUME ACCESSORIES

One hundred forty-seven buttons; United States, 19th-20th centuries.

GIVEN BY MRS. ALPHAEUS ALBERT

Embroidered veil; Turkey, 19th century.

GIVEN BY MRS. JOHN ANDERSON

Hemp girdle; Morocco, 19th century.

GIVEN BY MISS MARY T. COCKCROFT

Nine items of infants' costume accessories; France, England, Netherlands and Switzerland, 17th-19th centuries. Eight items of dolls' costume accessories; France and United States, 19th century.

GIVEN BY MR. AND MRS. DEWITT CLINTON COHEN

Square of four commemorative handkerchiefs; United States, 1940.

GIVEN BY COUNT HENRY HARRISON FLORENCE DE FRISE

Infant's cap; United States, early 19th century.

GIVEN BY MRS. HENRY SEELEY EMERSON

Twelve commemorative handkerchiefs; England, 1936; United States, 1939.

GIVEN BY MRS. HENRY MORRIS FECHIMER

Brass button; United States, early 20th century.

GIVEN BY MISS BERTHA A. GREEN

Two sets of four buttons, three pairs of looped frog fasteners; China, 19th century.
Two studs, six buttons; Japan, 19th cen-

ture. Commemorative handkerchief; England, 1941.

GIVEN BY MISS MARIAN HAGUE

Embroidered collar; Spain, 19th century.
GIVEN BY MRS. MONTGOMERY HARE

Eight embroidered handkerchiefs; France and Switzerland, 1860-1900. Three peasant headdresses; Austria and Switzerland, early 19th century. Six embroidered cap crowns, collar, costume ornament; Austria, early 19th century. Gilt brass coronet; Switzerland, 19th century. Three buttons; United States, about 1900.

GIVEN BY MRS. RIDGELY HUNT

Five pairs of gloves; England, France, Italy and Spain, 17th and 19th centuries.
PURCHASED IN MEMORY OF MRS. JOHN INNES KANE

Woman's cap, child's cap; India, 19th century.

GIVEN BY KIRKOR MINASSIAN

Pincushion; United States, mid-19th century.

GIVEN BY MISS SERBELLA MOORES

Nineteen buttons; Ireland and United States, 1870-1880.

GIVEN BY MISS FRANCES MORRIS

Two collar and cuff sets with buttons, one collar with button; United States, about 1880.

GIVEN BY SYNCELLUS L. MOUNT

Three commemorative handkerchiefs; France and United States, 1940.

GIVEN BY MRS. ROBERT B. NOYES

Embroidered bag; China, 18th century.

GIVEN BY THE ESTATE OF MRS. ROBERT H. PATTERSON

Two handkerchiefs; United States, 1849-1880.

GIVEN BY GEORGE GATES RADDIN, JR.

Dress yoke; United States, about 1890.

GIVEN BY MRS. WILLIAM A. SILLMAN

Collar, cuffs and vestee; Venice, about 1897.

GIVEN BY MISS ELIZABETH UNDERWOOD

Two buttons; Ireland, about 1870.

GIVEN BY MRS. N. PARKER VAN BUSKIRK

ENAMEL

Campaign buttons; United States, 1940.

GIVEN BY HENRY OOTHOUT MILLIKEN

ENGRAVING AND ETCHING

Engraved "Reward of Merit"; United States, about 1840.

ANONYMOUS GIFT

Chromolithograph: "The Castle Geyser, Upper Geyser Basin, Yellowstone National Park," after water-color by Thomas Moran (1837-1926); Boston, 1874.

PURCHASED IN MEMORY OF LOUIS P. EHRLICH

Eighty-six prints; England and France, 18th-19th centuries.

GIVEN BY MRS. WILLIAM GREENOUGH

One hundred sixty prints; England, France, Italy and the Netherlands; 18th and 19th centuries.

GIVEN BY HENRY OOTHOUT MILLIKEN

Thirty-six prints; England and United States, 20th century. Two hundred ninety-six color prints; Japan, 18th-19th centuries.

GIVEN BY THE ESTATE OF MRS. ROBERT H. PATTERSON

GLASS

Seven pieces of glass; Venice, about 1928. Glass dish by Maurice Heaton; United States, 1930-1935.

GIVEN BY ELISHA DYER

Two drinking glasses; United States, about 1880.

PURCHASED IN MEMORY OF THE MISSES HEWITT

Two glass vases; Venice, 20th century in the style of the 4th century.

GIVEN BY THE ESTATE OF MRS. ROBERT H. PATTERSON

GLYPHIC ARTS

Bambino from a crèche group; Italy, 18th century.

PURCHASED IN MEMORY OF MRS. RICHARD IRVIN

GOLD AND SILVERSMITHS' WORK

Child's rattle; France, 19th century.

GIVEN BY MR. AND MRS. DEWITT CLINTON COHEN

Two rings; Egypt, early 19th century.

GIVEN BY ELISHA DYER

Silver filigree card case, bouquet holder, mosaic brooch and earrings; Italy and United States, 19th century.

GIVEN BY MRS. A. MURRAY YOUNG

GRAPHIC ARTS

Water-color drawing, interior of the Li-

brary of Congress; United States, about 1900.

GIVEN BY SPENCER BICKERTON

Elevations of the walls of a room designed by Louis Adrien Masreliez (1748-1810), drawn by Edvin Olsson Ollers; Stockholm, 1926.

GIVEN BY MRS. ROBERT WOODS BLISS

Twenty-four drawings by Howard Russell Butler, N. A. (1856-1934).

GIVEN BY MRS. HOWARD RUSSELL BUTLER

Twenty-seven drawings of theatrical costumes; Italy, 17th century.

GIVEN BY MISS MARIAN HAGUE

LACE

Two fragments of needlepoint lace; Venice, 17th-18th centuries.

GIVEN BY MRS. HENRY MORRIS FECHIMER

Two pieces of bobbin lace; Switzerland, mid-19th century.

GIVEN BY MRS. MONTGOMERY HARE

Strip of bobbin lace; Honiton, England, late 18th century.

GIVEN BY MRS. C. H. JUDKINS

Three pieces of bobbin lace; France, about 1840.

GIVEN BY MISS FLORENCE N. LEVY

Fragment of bobbin lace; France, about 1850.

GIVEN BY BARONESS WILHELMINE VON GODIN

LEATHERWORK

Eleven pieces of painted leather for wall-hangings; France, about 1700.

GIVEN BY JULIAN E. GARNSEY

LIGHTING

Eighty-one lighting devices; England and United States, 18th-19th centuries.

GIVEN BY MRS. J. INSLEY BLAIR

METALWORK

Seven daggers and swords; India and Japan, 17th-19th centuries.

GIVEN BY MISS SUSAN DWIGHT BLISS

Tôle egg-server; France, early 19th century.

GIVEN BY MRS. WILLIAM A. HUTCHESON

Lock plate; Italy, 18th century.

PURCHASED IN MEMORY OF JACQUES SÉLIGMANN

NEEDLEWORK AND EMBROIDERY

Nine embroidered panels; Pennsylvania, 1813-1847. Sampler; Pennsylvania, 1827.

GIVEN BY MRS. J. INSLEY BLAIR

Four samples of machine embroidery; United States, 1940.

GIVEN BY CALTABIANO EMBROIDERIES

Two hundred sixty-three samplers of embroidery; Denmark, England, France, Germany, Italy, Mexico, the Netherlands, Norway, Spain, United States, 17th-20th centuries.

BEQUEST OF MRS. HENRY E. COE

Embroidered square; Armenia, 19th century.

GIVEN BY MRS. HENRY MORRIS FECHIMER

Silk embroidery; Spain, late 14th century.

PURCHASED IN MEMORY OF MARY HEARN GREIMS

Seven strips of embroidery; France and Italy, mid-19th century.

GIVEN BY MRS. MONTGOMERY HARE

Four samples of machine embroidery; United States, 1940.

GIVEN BY S. L. KLEIN

Painted silk gift cloth; Japan, 19th century.

GIVEN BY MISS FLORENCE N. LEVY

Steel bodkin; United States, early 19th century.

GIVEN BY MISS SERBELLA MOORES

Twenty-five embroideries; China and Japan, 18th-19th centuries.

GIVEN BY THE ESTATE OF MRS. ROBERT H. PATTERSON

Four samples of machine embroidery; United States, 1940.

GIVEN BY MADAME SABO

Three samples of machine embroidery; United States, 1940.

GIVEN BY STERLING PLEATING AND STITCHING COMPANY, INC.

Three samples of machine embroidery; United States, 1940.

GIVEN BY F. WILKES

NETTING

Fragment of lace; Slovakia, 18th century.
ANONYMOUS GIFT

NUMISMATICS

Terra-cotta medallion, head of Benjamin

Franklin, by Jean-Baptiste Nini (1717-1786); France, late 18th century.
GIVEN BY MRS. J. INSLEY BLAIR

FAINTING

Two oil sketches by Howard Russell Butler, N. A. (1856-1934).

GIVEN BY MRS. HOWARD RUSSELL BUTLER
Theorem painting; United States, about 1830.

PURCHASED IN MEMORY OF GEORGE A. HEARN
Landscape painting, China, 19th century.
Three leaves of illuminated manuscript; India, 17th century.

GIVEN BY THE ESTATE OF MRS. ROBERT H. PATTERSON

PAPER ARTICLES

Three Valentines; England, 1836-1850.
PURCHASED IN MEMORY OF THE MISSES HEWITT

RUGS AND CARPETS

Prayer rug; Turkey, early 19th century.
GIVEN BY MRS. MONTGOMERY HARE

Five rug fragments; United States, second half of 19th century.

GIVEN BY MRS. WILLIAM A. HUTCHESON

SPORTS AND GAMES

Doll with clothing; United States, about 1850.

GIVEN BY MRS. WILLIAM A. HUTCHESON
Two uncut sheets of playing cards, Germany, 18th century.

PURCHASED IN MEMORY OF MRS. JOHN INNES KANE

Doll's chest of drawers; England, about 1810. Model of a grocery store; United States, about 1870.

GIVEN BY MRS. CHARLES MCKIM NORTON

TEXTILE ARTS

Painted textile; China, 18th century. Two fragments of shawls; India, 19th century.

ANONYMOUS GIFT
Forty-five textile samples; Denmark, Norway and Samoa, 20th century.

GIVEN BY MISS ELIZABETH ASCHEHOUG
Portion of printed cotton; England, early 19th century.

GIVEN BY MISS MARY T. COCKCROFT
Two shuttles; England, 18th century and

United States, 19th century. Picture printed on silk; England, early 19th century.

GIVEN BY MR. AND MRS. DEWITT CLINTON COHEN
Ten textile fragments; Italy and Arabia, 17th-18th centuries. Three drawings of textiles; France, about 1930. Four textile sample books; France, 1916-1930.

GIVEN BY THE ESTATE OF HERMAN A. ELSBERG
Seven ribbons; France, Germany and Italy, 19th century.

GIVEN BY MRS. HENRY MORRIS FECHIMER
Four lengths of textiles designed after Mexican sources; United States, 1940.

GIVEN BY GALEY AND LORD, INC.
Printed textile; France, late 19th century.

GIVEN BY MRS. CAROLA R. GREEN
Seven printed textiles; France, Spain and United States, 18th-19th centuries. Silk velvet from the Palace of Compiègne; France, about 1850.

PURCHASED IN MEMORY OF THE MISSES HEWITT
Printed linen; United States, about 1940.

GIVEN BY HOWARD AND SCHAFER, INC.
Two pieces of velvet; France, about 1890. Tapestry panel; Sweden, 20th century. Passementerie; France, 19th century.

GIVEN BY MRS. RIDGELY HUNT
Fourteen textile fragments; France, Italy and United States, 17th-19th centuries.

GIVEN BY MRS. WILLIAM A. HUTCHESON
Two pieces of brocade; France, late 18th century.

GIVEN BY MRS. C. H. JUDKINS
Two lengths of brocade; France, mid-18th century.

PURCHASED IN MEMORY OF MRS. JOHN INNES KANE

Seven ribbon book-marks; Coventry, England, 1870-1880.

PURCHASED
Four textiles; United States, 1880-1890.

GIVEN BY MRS. AGNES KREMER
Ninety-nine samples of fancy cotton weaves for bedspreads, designed by the donor; Lewiston, Maine, 1936-1940. Album of samples of yarns used for weaving.

GIVEN BY HUGH K. MILLIKEN
Silk textile, gift cloth; Japan, 19th century.

GIVEN BY THE ESTATE OF MRS. ROBERT H. PATTERSON

Six textiles; France, 19th century. Textile, India, 19th century.

GIVEN BY ARTHUR W. POPPER

Five pieces of velvet; Spain, 17th century.

Two pieces of fancy compound satin; Spain, late 17th century. Five pieces of silk and metal brocade; Spain, 18th century.

GIVEN BY MRS. GRAFTON H. PYNE

Fragment of printed cotton; United States, 1825-1850.

GIVEN BY GEORGE GATES RADDIN, JR.

Twenty-one woodblocks for textile-printing; United States, 1825-1850.

PURCHASED IN MEMORY OF JACQUES SÉLIGMANN

Seventeen fragments of printed cotton; United States, mid-19th century.

GIVEN BY MRS. CORA E. WILSON

WALL-PAPER

Scenic wall-paper in thirty widths, reprinted by Desfossé and Karth from blocks cut about 1850; "Chinese Chippendale," France, 1920-1925.

GIVEN BY MISS SUSAN DWIGHT BLISS

Border, lining paper; Germany, early 19th century.

PURCHASED IN MEMORY OF MRS. J. G. K. DUER

Five pieces of imitation "Japanese leather," United States, about 1880.

GIVEN BY JOHN WARD DUNSMORE

Forty-seven pieces of wall-paper designed by William Morris (1834-1896); England, late 19th century.

GIVEN BY ROBERT W. FRIEDEL

Twenty-six pieces of lining paper; Germany, 18th century

PURCHASED IN MEMORY OF MARY HEARN GREIMS

Two bandboxes; United States, 1820-1830.

PURCHASED IN MEMORY OF THE MISSES HEWITT

Two bandboxes, two wall-papers; United States, early 19th century. Portion of wall-paper with frieze, from the house of Horace Loomis in Burlington, Vermont; France, early 19th century.

GIVEN BY MRS. WILLIAM A. HUTCHESON

Roll of wall-paper copied from French paper hung in the Sheldon-Marvin-Lord House at Old Lyme, Connecticut in the late 18th century; France, 20th century.

GIVEN BY MISS KATHERINE LUDINGTON

Six pieces of wall-paper from a house in North Colebrook, Connecticut; England, France and United States, 19th-20th centuries.

GIVEN BY MRS. THOMAS MOLLOY

Six pieces of wall-paper; United States, 19th century.

GIVEN BY WILMER MOORE

Unused portion of a roll of wall-paper from the Pierrepont House at 1 Pierrepont Place, Brooklyn; France, 1825-1830.

GIVEN BY SETH LOW PIERREPONT

Piece of wall-paper, wall-paper sample book; United States, 1910-1910.

GIVEN BY ANDREW F. SCHMITT

Four papers designed by the donor after wall-papers in the Museum's collection, nine silk-screen-printed papers designed by the donor; United States, 1940-1941.

GIVEN BY SEYMOUR

Eighteen wall-papers; England, France and United States, 19th-20th centuries.

GIVEN BY MISS D. LORRAINE YERKES

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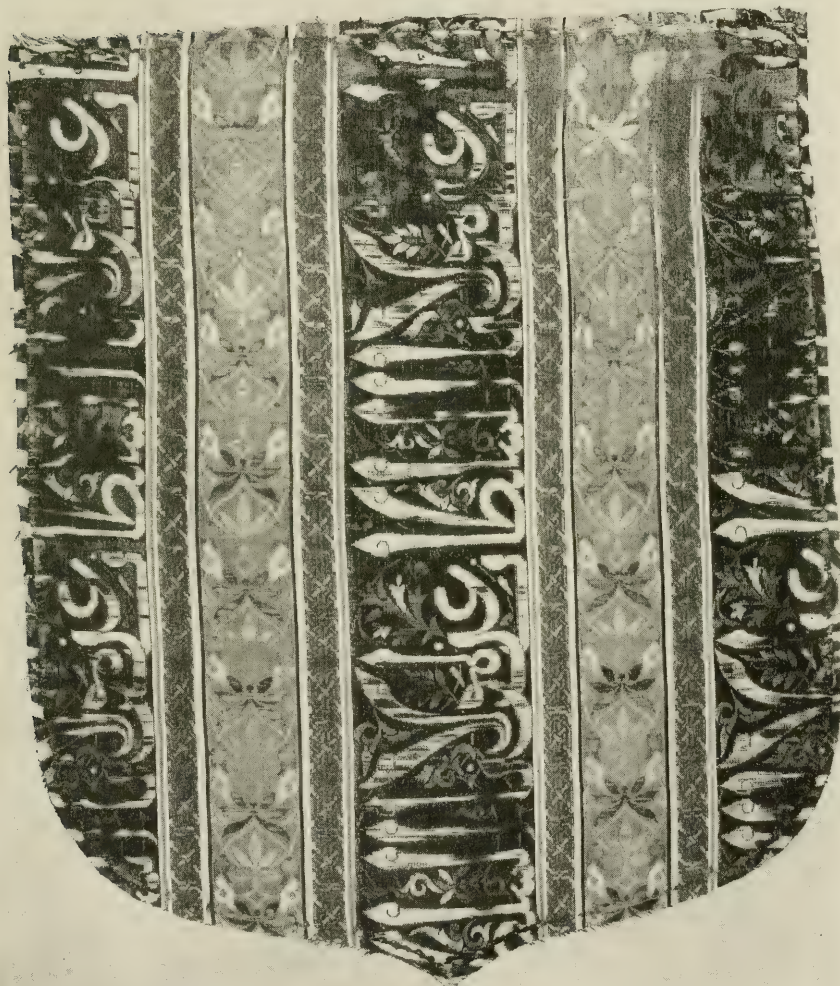
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CHRONICLE OF THE MUSEUM
FOR THE ARTS OF DECORATION
OF THE COOPER UNION



SILK FABRIC FROM SPAIN, POSSIBLY WOVEN AT GRANADA, HISPANO-MORESQUE
FIFTEENTH CENTURY

Almante 523

VOL · I · NO · 10

1902 · 1-302

DECEMBER · 1943

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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF THE COOPER UNION

VOL · I · NO · 10

DECEMBER · 1943

THE publication of the *Chronicle* this year was not a task to be taken lightly. To the Museum, as indeed to all institutions, the war has brought varied problems: members of the staff have joined the armed forces, and, with the evacuation of a part of the collections and the subsequent rearrangement of the rest, the burden on those remaining has increased tremendously. Then, in addition, there has been the difficulty of securing needed materials.

The importance of the Museum's textiles and the appreciation which the *Chronicles* of other years have been accorded may justify the time and effort devoted to the preparation of the present issue. The Cooper Union Museum is happy in calling the attention of students and research workers to the wealth of Hispano-Islamic material among the medieval textiles of its large collection. It is hoped that the discussion which follows may in some degree contribute to the further study of Hispano-Islamic textiles, a field vitally important in the history of weaving.

Since the last issue of the *Chronicle*, the Cooper Union Museum has suffered the loss of a loyal and gracious friend. The Council and staff learned with sorrow of the death, on October 12, 1942, of Mrs. Robert B. Noyes, a member of the Advisory Council since 1938, whose many gifts constitute a precious memorial to her. Her wise counsel and assistance, her untiring support of The Friends of the Museum and all the Museum's activities were an inspiration to all who came to know her.

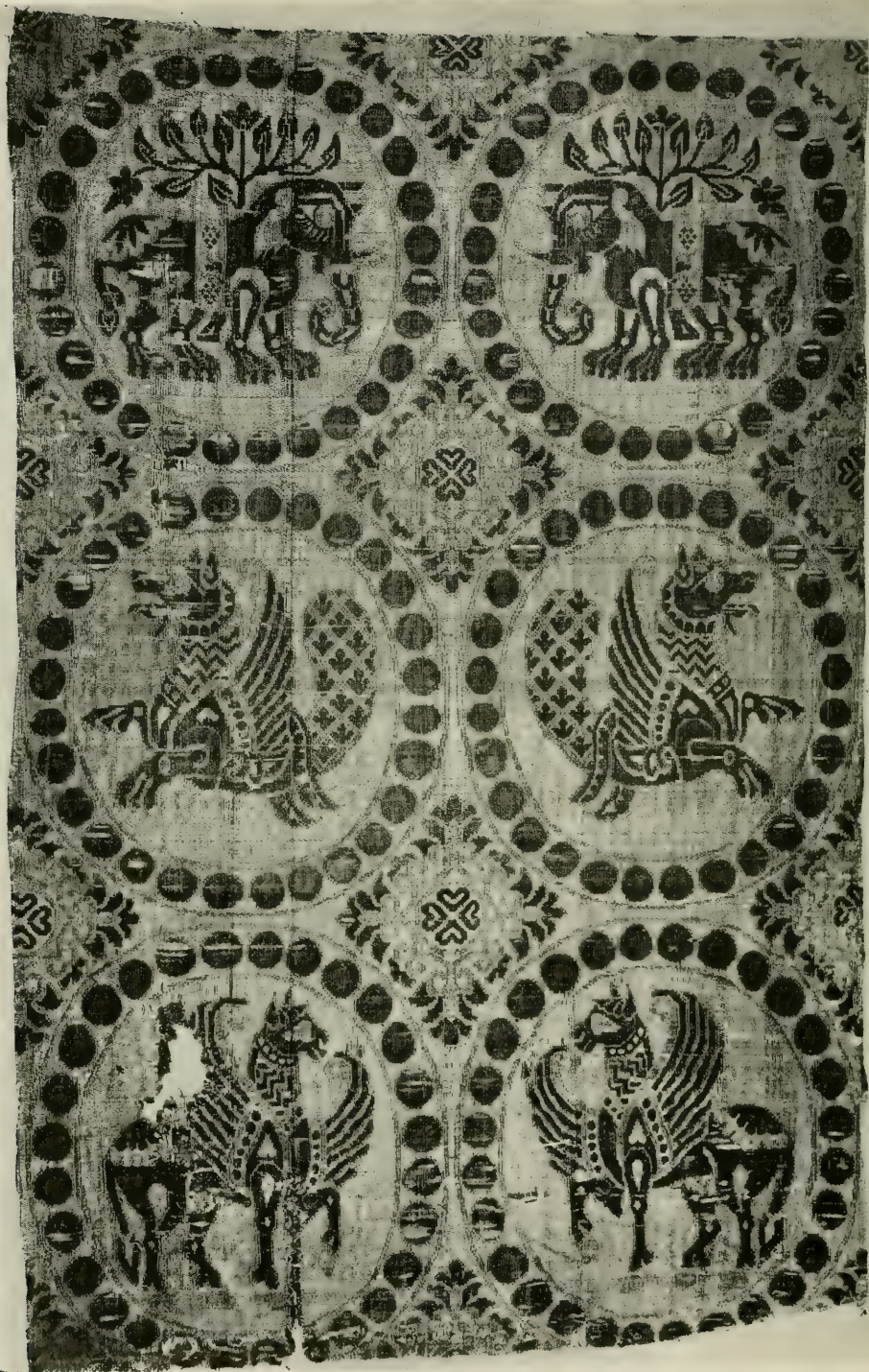


FIGURE 1. SILK FABRIC, SAID TO HAVE COME FROM THE MONASTERY OF SANTA MARIA DE L'ESTANY, CATALONIA, SPAIN? TENTH TO ELEVENTH CENTURY. $12\frac{3}{4}'' \times 20\frac{1}{2}''$.

Almoute 7

1902-1-222

THE HISPANO-ISLAMIC TEXTILES IN THE COOPER UNION COLLECTION

THE COLLECTION of Hispano-Islamic textiles at Cooper Union offers a rich source of inspiration for students of the decorative arts. At the hands of the medieval Islamic artists the arts of decoration reached a perfection that has only rarely been paralleled in other phases of artistic development. This is to be attributed in large part to the fact that the teachings of Islam discouraged the use of the human form in art and consequently placed the emphasis on ornament rather than figural representation. That such prohibitions were not always strictly observed is more than once illustrated in this collection.

When the Arabs first emerged from the desert under the leadership of their prophet, Muhammad, they had no artistic heritage. Their contribution to Muhammadan culture consisted only of the Arabic language and the Koran; but it is these two features that formed the basis for the unity of the great medieval Muhammadan empire. At first, in the countries which the Arabs conquered, the older forms of art continued. The Arabs hired native craftsmen to work for them or imported artists and workmen from other parts of their newly conquered realm. Gradually, out of all of these influences, a truly Islamic style evolved. In each period and in each section of the Islamic world, however, certain distinctive characteristics are to be recognized. The Hispano-Islamic textiles in the Museum's collection are important both as documents of the development of the ornamental style of Western Islam and as examples of the development of the textile industry in Spain under Arab domination.

This museum is particularly fortunate to have in its collection examples illustrating almost every phase of the development of Hispano-Islamic textile manufacture. Through the great generosity of Mr. J. Pierpont Morgan, the Museum acquired in 1901 the entire collection of Spanish textiles of that illustrious Spanish archaeologist, Miguel y Badia. To these have been added numerous gifts; and purchases made possible by the Friends of the Museum have further increased the Cooper Union collection so that today it ranks among the most outstanding in the world.

It is my hope, in the following pages, to establish a Spanish provenance for a number of textiles, that have hitherto been variously attributed to Spain, Sicily, Egypt, Mesopotamia, Persia and Byzantium. In the other fields of Islamic art, archaeology has helped in the documentation of objects. Inscriptions bearing names of makers and places of manufacture have made it possible to establish with comparative certainty the provenance of many

pieces, and by comparison with such documented objects it has been possible to determine the date and provenance of large groups of material. This has not been true in the case of textiles. Pieces with inscriptions, other than mere formulas, are rare except, of course, the *ṭirāz*.¹ These, however, because of their special character, shed little light on the manufacture of pattern-woven fabrics. Only one example with an inscription that suggests Spanish origin has come to light; this is the much discussed "Veil of Hishām II," Caliph of Cordova (A.D. 976-1013), in the Royal Academy of History at Madrid.² Two pieces have been found in Spain with inscriptions that refer to Baghdad!³ A number of fabrics have been found in tombs, or reliquaries, or accompanying documents that serve as a clue to date if not to place of manufacture.

Further evidence for a Spanish group may be found through stylistic analysis, which must be made first by a comparison with other fabrics, especially those which have some form of documentation; and secondly, and of equal importance, a comparison must be made with well-documented objects in other media, as for example, ivories and ceramics. A type of evidence too little used, unfortunately, is that of technical analysis. Technical studies have been conducted with considerable success by Dr. Lamm⁴ for Near Eastern fabrics and Nancy Reath and Eleanor Sachs⁵ for Persian textiles. Similar studies for other groups of fabrics would be invaluable. Finally, we have written source material from which we may draw. Medieval historians and geographers wrote glowingly of the textile manufacture of Baghdad, yet there is only the *ṭirāz* that can be placed with certainty as being of Baghdad manufacture. The tendency has been to assume that the best medieval fabrics came from Mesopotamia, Persia, or Byzantium. That Spain, too, was an important weaving center in medieval times, however, is well supported by medieval sources.

There is no evidence that weaving as a fine art existed in Spain before the Arab conquest (711 A.D.), at which time sericulture and the art of silk weaving were introduced. The evidence seems to indicate that the first looms were set up in Cordova in the palace *ṭirāz* factory. We read in *al-Bayān-al Mughrib* of Ibn Adhārī that: "'Abd al-Raḥmān innovated the *ṭirāz* factories and

1 See: A. Grohmann, "Ṭirāz," *Encycl. Islām* (Leyden, 1934), IV, 785-93: "The word is borrowed from the Persian, and originally means 'embroidery'; it then comes to mean a robe adorned with elaborate embroidery, especially one ornamented with embroidered bands with writing on them, worn by a ruler or person of high rank; finally it means the workshop in which such materials or robes are made."

2 Pedro Mg. de Artiñano, *Catálogo de la Exposición de Tejidos Españoles Anteriores a la Introducción del Jacquard* (Madrid, 1917), Plate I, no. 43.

3 A. F. Kendrick and R. Guest, "A Silk Fabric Woven at Baghdad," *Burlington Magazine*, XLIX (1926), pp. 261-267; and H. A. Elsberg and R. Guest, "Another Silk Woven at Baghdad," *Burlington Magazine*, LXIV (1934), pp. 270-272.

4 Carl Johan Lamm, *Cotton in Medieval Textiles of the Near East* (Paris, 1937).

5 Nancy A. Reath and Eleanor B. Sachs, *Persian Textiles* (New Haven, 1937).

expanded their manufacture . . . and stamped coinage in Cordova.”⁶ That the *ṭirāz* of Hishām II, mentioned above, may well be the product of one of these looms is suggested in a statement by Maḳḳarī, in which he remarks that during the rule of al-Manṣūr: “Hishām the Mu’aiyad was not left with any more insignia of the Caliphate other than the prayer in his name on the minbars, and the inscription of his name on the coinage, and the *ṭirāz* strips.”⁷

That the industry soon spread throughout Andalusia is made clear by the numerous references to silk manufacture in other cities. Ibn Ḥawḳal remarks that: “In Andalus there is more than one *ṭirāz* factory, the products of which go to Egypt and sometimes are taken to the utmost limits of Khorasan and elsewhere.”⁸ Cordova, Almeria, Baṣṭah, Fīnyānah, Seville and Malaga are mentioned most often as centers of textile manufacture, though many other towns also receive mention. By far the most important center was Almeria. The literature abounds with descriptions of the quantities and varieties of textiles manufactured there. Maḳḳarī, in writing of Almeria, reports:

It has also a factory for the making of precious cloaks of figured silk. . . . There was a manufacture of brocade there which no other country could surpass, and an arsenal. . . . A certain person said: “In Almeria there were eight hundred looms for weaving *ṭirāzī* garments of silk and for precious cloaks, and splendid brocade a thousand looms, and the same number for scarlet, and for Jurjānī garments, Isfāhānī stuffs, ‘Attābī, and marvelous veils. . . .”⁹

Of Malaga, also, Maḳḳarī informs us that: “In it are woven the cloaks of figured silk, the prices of which run into thousands.”¹⁰ And quoting Ibn Sa’id (d. 1274) he tells us that: “. . . Almeria, Murchia and Malaga are particularly famous for their golden figured silks, the beautiful fabric of which is a source of admiration to the people of the East when they see a piece of it.”¹¹

It is with these considerations in mind that in the following study, a group of textiles, almost all having been found in Spain and all exhibiting certain common characteristics both technically and stylistically, are brought together and here presented as Hispano-Islamic.

Two fabrics (figs. 1 and 2) in the Museum’s collection that have generally been regarded as Byzantine or Persian must be considered in this discussion

⁶ Ibn Adhārī, *Al-Bayān al-Mughrib*, ed. R. Dozy (Leyden, 1849-51), II, p. 93.

Note: This reference, as well as the other Arab sources quoted here, was found in the chapter on Spain in the extensive collection of sources for the history of Islamic textiles by Dr. R. B. Sergeant to be published in *Ars Islamica*. I wish to express my thanks to Dr. Sergeant for permitting me to use his manuscript before publication.

⁷ al-Maḳḳarī, *Analectes sur l’histoire et la littérature des Arabes en Espagne*, ed. R. Dozy and others (Leyden, 1855-61), II, p. 258.

⁸ Ibn Ḥawḳal, *Opus Geographicum*, ed. J. H. Kramers (2d ed.; Leyden, 1938-39), p. 110.

⁹ Maḳḳarī, *op. cit.*, II, p. 148.

¹⁰ *Ibid.*, II, p. 148 and I, p. 95.

¹¹ *Ibid.*, I, p. 123.

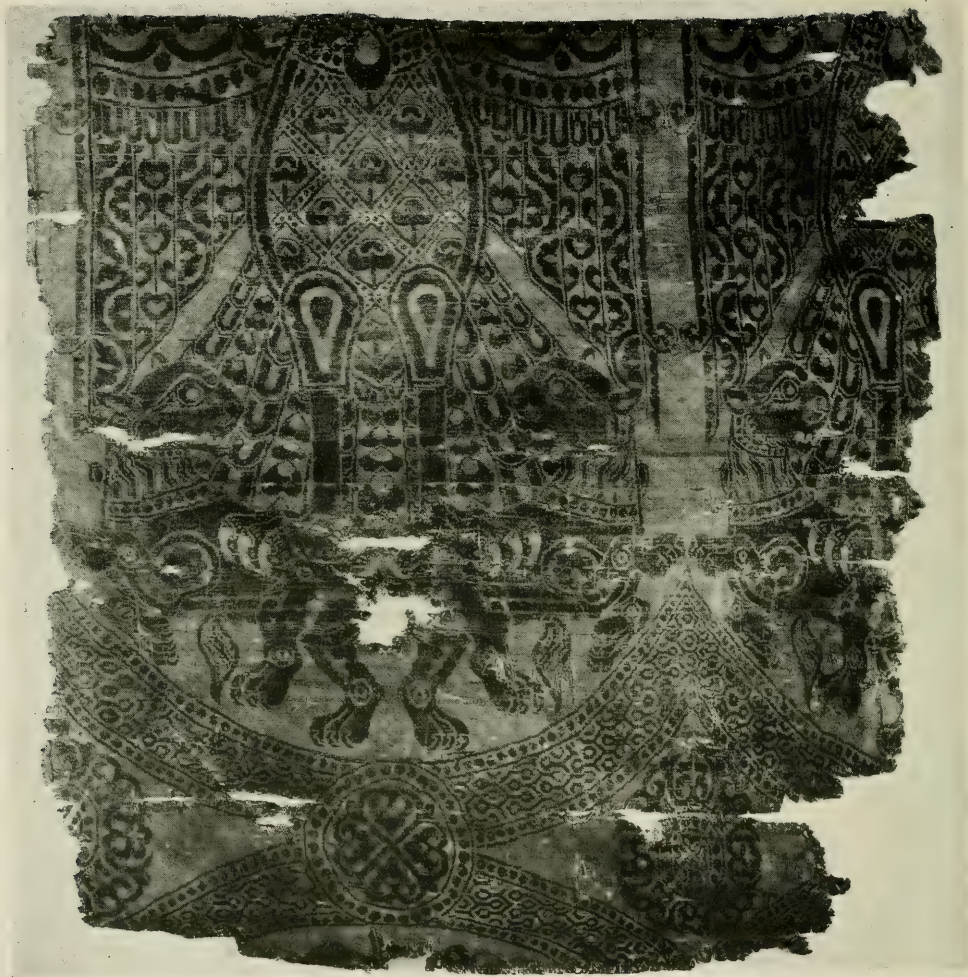


FIGURE 2. SILK FABRIC. SAID TO HAVE COME FROM THE TOMB OF ST. BERNARD CALVÓ, BISHOP OF VICH, CATALONIA (1233-1243). SPAIN? ELEVENTH TO TWELFTH CENTURY. $20\frac{1}{2}$ " x $22\frac{1}{4}$ ".

Almoute 11

1902-1-338

of Spanish textiles. Our knowledge of medieval textiles is still too meager to make it possible to attribute these fabrics to a particular center with any degree of certainty. The rich trade carried on between the Sassanian Empire and Byzantium, and thence to Europe, resulted in a tremendous influence of Sassanian art not only in Byzantium, but in all of the other countries of Europe. Because of the relatively few fabrics preserved from this early medieval period it is difficult to determine just what is to be regarded as purely Sassanian and what may have been produced in Byzantium or some other center.

That the Museum's two fabrics (figs. 1 and 2), both of which were found in Spain, may have been produced in some Spanish weaving center is strongly suggested by a comparison with a little known fabric in the collection of the Episcopal Museum at Vich (fig. 3). Of tremendous significance is the presence of an Arabic inscription (too fragmentary to read) that fills the bands outlining the ogival compartments, establishing beyond question the fact that this fabric was made by an Islamic weaver. Unfortunately, the fabric is extremely fragmentary and the design not complete. In another photograph of the same piece in the photograph collection of the Hispanic Society of America, however, a number of additional fragments not included in the accompanying figure are shown. By a comparison of this more complete photograph with the almost identical griffin on the fabric in the Rijks Museum, Amsterdam (fig. 4), it was possible to reconstruct the complete pattern. The fragments show the wings of the griffins to have curved far up above the level of the heads as in the Amsterdam fabric, filling the whole ogive. Other fragments show the necks of the griffins to have been formed of the same zigzag pattern as that in the Amsterdam piece and the left paws to be raised to just in front of the faces. Further evidence of the almost identical character of these two is displayed in the form and disposition of the "patches" on the haunches, the jointed effect of the limbs, and even the similar position of the paws. They could only have been made in the same workshop. The Amsterdam fabric is in the typical Spanish colors: black on a red ground with patches in red; the outlines of the drawing are in yellow, and the band beneath the figure is green. It was not possible to obtain any other description of the colors of the Vich piece than a penned note on the back of the photograph, which described it as being in shades of grey. In the light of our knowledge of medieval textiles, this seems quite impossible. From the drawing of the griffins in the Amsterdam and Vich fabrics and the drawing of the animals in the Museum's fabric (fig. 1) there appears to be a strong relationship among the group.

The eagle fabric (fig. 2) furnishes another clue to a possible Spanish origin for these fabrics. This fabric is said to have come from the tomb of St.

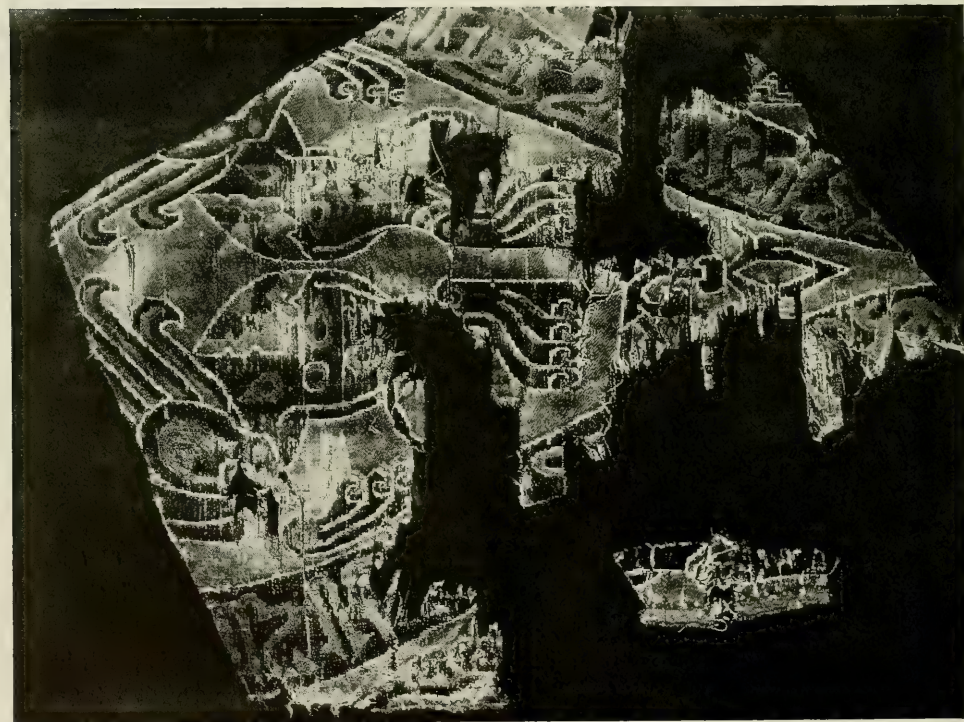


FIGURE 3. SILK FABRIC IN THE EPISCOPAL MUSEUM, VICH, CATALONIA.
COURTESY OF THE METROPOLITAN MUSEUM OF ART.



FIGURE 4. SILK FABRIC IN THE RIJKS MUSEUM, AMSTERDAM.
COURTESY OF THE METROPOLITAN MUSEUM OF ART.

Bernard Calvó, Bishop of Vich (1233-1243).¹² Because of the heraldic significance of the double-headed eagle in Byzantium and because such double-headed eagles are frequently displayed on undoubted Byzantine textiles, this fabric has generally been attributed to a Byzantine workshop. There is ample evidence, both in textiles and in other media, that this subject was equally popular as a Spanish decorative motive. An excellent example of the double-headed eagle on a Spanish fabric is preserved in the collection of the Musée Historique des Tissus, Lyon.¹³ Another is preserved in the Schloss Museum, Berlin.¹⁴ It is notable that in each of the Spanish examples the eagle is portrayed clutching prey in its claws. Eagles holding prey are likewise found on two stone sculptures in Spain. The first ¹⁵ of these is from the tenth century site of Medina az-Zahra; the second¹⁶ is on a fountain in the Alhambra and can be dated in the fourteenth century. At the same time, it is to be noted that eagles, though frequently represented in Byzantine art, are seldom shown with prey. This motive is not found in any known Byzantine textile. On the other hand, eagles clutching prey — most frequently a gazelle-like creature — can be traced in an unbroken line in Persian art back through Sassanian, Parthian, and Achaemenian art to prehistoric times, where this motive is found on painted pottery from Susa II.¹⁷

If we study the animals in the eagle's claws in the Museum's fabric, we are struck by the similarity in drawing to that of the Vich and Amsterdam griffins. The similarity is especially marked in the treatment of the necks, the jointed effect of the limbs, and the treatment of the feet. The evidence, then, supports the assumption that this fabric, found in a Spanish tomb, might have been made in Spain but inspired by the same, i.e., Persian, prototypes that inspired the similar Byzantine motives.

The Vich fabric proves conclusively that fabrics of this type were actually made by Islamic weavers, though whether in Persia or Spain cannot be so easily shown. Perhaps the strongest support to a claim for Spanish origin is that in this group, there are a number of textiles all exhibiting certain common characteristics: in color, in the manner of drawing, and in certain decorative details, all of which have been found in Spain. There is abundant literary evidence to further support this claim. We have seen that Almeria

¹² It is known that Bernard Calvó accompanied Don Jaime on an expedition in conquest of Valencia, at which time he is said to have brought back many rich fabrics. Cf. J. F. T., "La Collección Pasco, in Adquisiciones del Museo de Barcelona," *Anuari de l'Institut d'Etudis Catalans* (1913-14), no. 5, part 2, pp. 892-3.

¹³ Henri d'Hennezel, *Decoration and Designs of Silken Masterpieces, Ancient and Modern* (New York, n.d.) Plate 21, upper left.

¹⁴ E. Kuhnelt, *Maurische Kunst* (Berlin, 1924), Plate 145.

¹⁵ O. von Falke, *Decorative Silks* (3rd ed. New York, 1936), fig. 144.

¹⁶ *Ibid.*, fig. 145; Cf. Mocario Golferichs, *El Islam, La Alhambra* (Barcelona, 1929), p. 88.

¹⁷ *A Survey of Persian Art*, ed. Arthur Upham Pope, (New York, 1938), IV, Plate 4a.

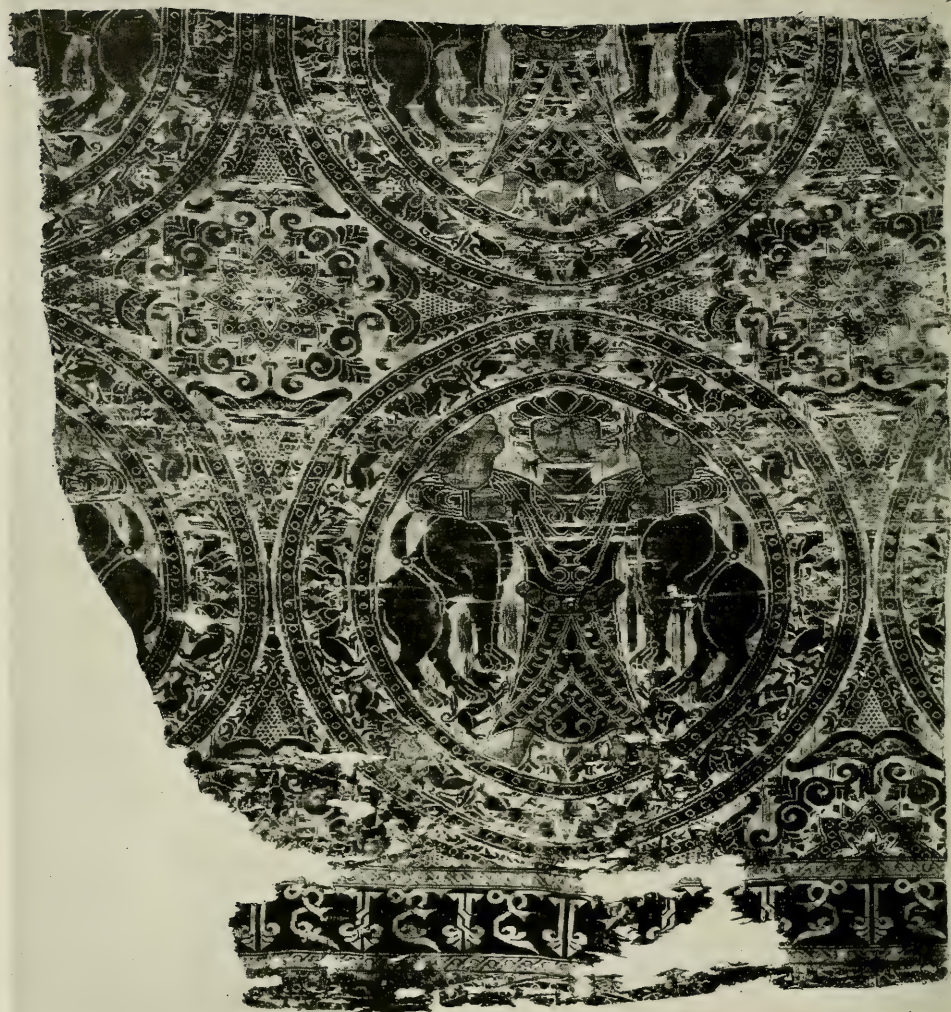


FIGURE 5. THE "LION-STRANGLER" FABRIC SAID TO HAVE COME FROM THE TOMB OF ST. BERNARD CALVÓ, BISHOP OF VICH, CATALONIA (1233-1243). SPAIN, HISPANO-ISLAMIC, TWELFTH TO THIRTEENTH CENTURY. $19\frac{1}{2}$ " X $20\frac{1}{2}$ ".

Bomdery 423-c

1902-1.220

was famous for both figured textiles and textiles with patterns of circles. There is evidence, too, that these fabrics were exported both to the Christian countries of Europe and to the East. There is ample evidence in every phase of the decorative arts of medieval Spain of the extent of Persian influence.

* * *

At the hands of the Arab weavers in Spain, a characteristically Spanish-Islamic style began to evolve in the twelfth century out of the Persian and Byzantine influences, which dominated the early period. This style is represented by a rather large group of textiles, of which examples are to be found in a number of collections in both Europe and America. Three outstanding examples from this group are in the Cooper Union collection (figs. 5, 6 and 7). Although this group had generally been conceded to be of Spanish-Islamic workmanship, the entire problem was thrown into considerable confusion when, in 1934, there appeared an article by Mr. Elsberg and Mr. Guest¹⁸ revealing an inscription which refers to Baghdad on one of these fabrics. Since that time, the tendency has been either to regard this fabric, which must of necessity carry the whole group with it, as having been made in Baghdad; or to regard the inscription as having been made by a Spanish weaver in an attempt to represent his fabric as coming from Baghdad, and to confirm a Spanish origin.

As for the reading of the inscription, which Mr. Guest¹⁹ has read:

هذا ممّا عمل بمدينة بغداد حرس الله

(This was made in the town of Baghdad, may God guard it.),

I would suggest that it might better be read:

هذا مثل عمل بمدينة بغداد حرس الله

(This was made in the *manner* of the town of Baghdad, may God guard it.). Thus reading مثل (manner) for ممّا (which). The form as it stands in the inscription is not clear and it is possible to read it either way. Although Mr. Guest believes the form to be the relative pronoun, he has not fitted it into his translation. That Spanish fabrics were made in the Baghdad style may be judged from numerous references to a fabric manufactured at Almeria and elsewhere in Spain called 'Attābī, a name which may be traced to textiles manufactured in a quarter by that name in Baghdad.²⁰

To assume that the two fabrics in the Museum's collection (figs. 5 and 6) are copies of this so-called Baghdad piece (fig. 7), as Mr. Elsberg has, is an

¹⁸ H. E. Elsberg and R. Guest, "Another Silk Woven at Baghdad," *Burlington Magazine*, LXIV (1934), pp. 270-72. The three fragments (fig. 7) are from the same fabric as the large piece in Boston, illustrated opposite page 270.

¹⁹ *Ibid.*, p. 271.

²⁰ Cf. R. B. Sergeant, "Material for a History of Islamic Textiles up to the Mongol Conquest," *Ars Islamica*, IX (1942), pp. 78 and 81; and "'Attābī," *Encycl. Islām* (Leyden, 1934), I, p. 153.

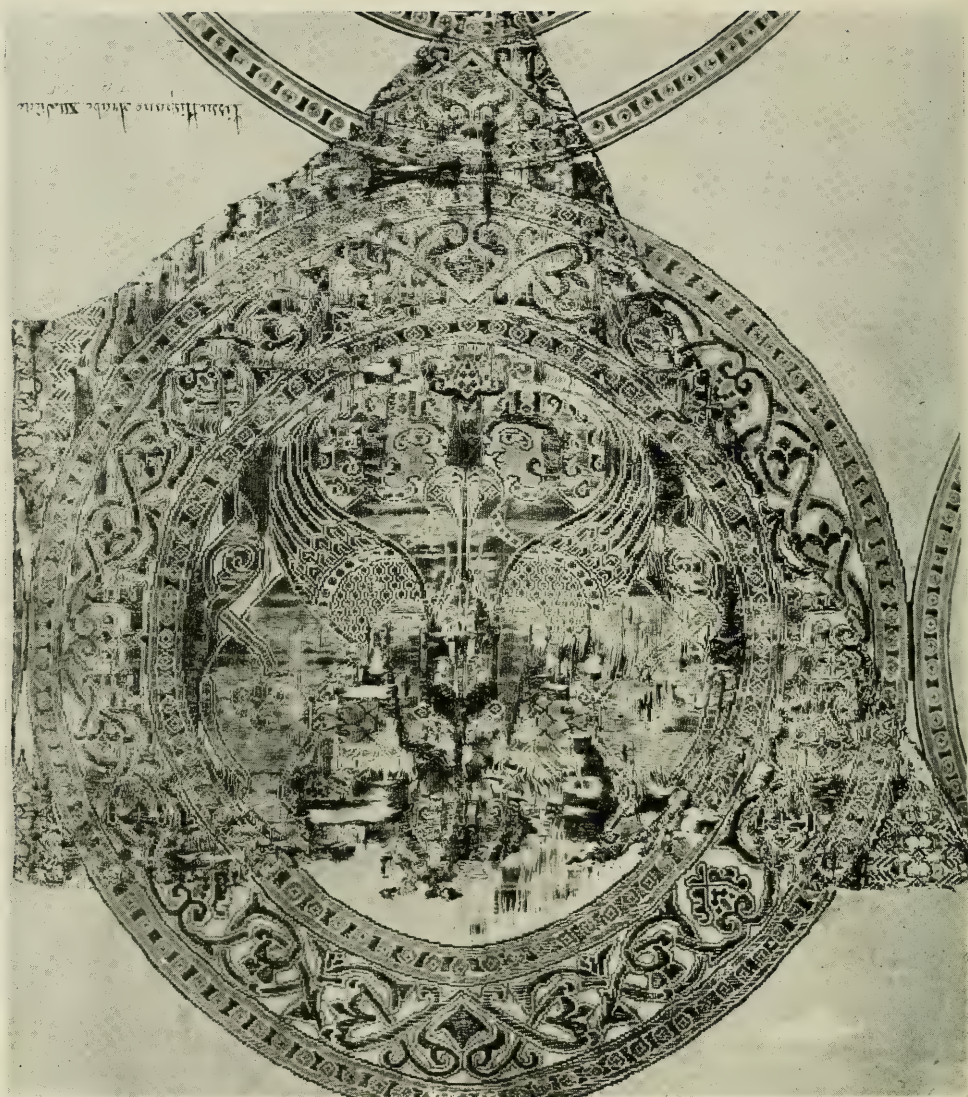


FIGURE 6. THE "SPHINX" FABRIC, ALSO SAID TO HAVE COME FROM THE TOMB OF ST. BERNARD CALVÓ.
SPAIN, HISPANO-ISLAMIC, TWELFTH TO THIRTEENTH CENTURY. 13" X 12½".

Comdery 421-C

1902-1-216

impossibility when the whole group is analyzed stylistically and technically. The identical character of the colors and of the weaving technique cannot be questioned. The similarity of composition and of the ornamental details is obvious. If one were attempting to make such a copy, he would normally copy the main pattern but would fail to recognize every tiny nuance of detail. However, in this group of fabrics there is a wide variety of design, but the minute details of technique and ornament are consistent throughout. One fabric could not be a copy of the other; instead, we must regard the whole group as having the same provenance—the evidence for which must be sought without the aid of the inscription.

In each of the three fabrics in the Museum's collection, and in a fourth fabric in the Metropolitan Museum of Art²¹ which I have had the opportunity to study, I have found the technique to be identical in every respect.²² The ground fabric in each is a plain cloth weave of tan silk warps and wefts. The design is formed in extra wefts of green and red silk used two at a time, but so arranged that only one of them appears on the face of the fabric at one time, the other color passing to the reverse of the fabric when not needed for the design. These secondary wefts are tied down in loose plain cloth weave by a secondary tan silk warp. One of the hallmarks of this group of textiles is the manner in which this secondary warp is manipulated in the background fabric. It is run in with the main warp in such a way that it gives the ground fabric the appearance of being minutely ribbed. The strongest support for the claim to the continuity of the group is to be seen in the manner in which the brocading threads that form the faces and certain other details are manipulated. The brocading threads of beaten gold applied to vellum and wrapped around a tan silk core are tied down by the secondary tan silk warps. Each secondary warp ties down two brocading threads at one time but, as shown in the accompanying diagram, adjacent warp threads do not tie down the same brocading threads; rather, one warp thread ties

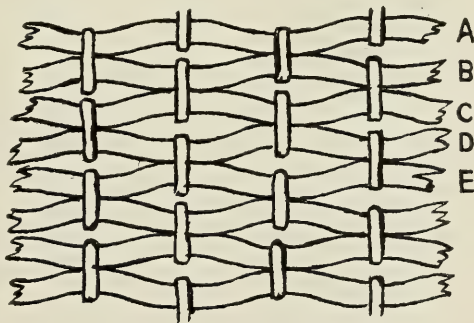


FIGURE 8. DIAGRAM ILLUSTRATING THE GOLD BROCADING TECHNIQUE

²¹ No. 30.94. A fragment of the same fabric is published by von Falke, *op. cit.*, fig. 313; unfortunately the reverse of the fabric is shown.

²² There are a considerable number of other fabrics that will be discussed in connection with this group, which, for obvious reasons, I have not been able to examine; but which certainly are the same technically. A number of remarkably clear photographs in the collection of the Hispanic Society of America confirmed this fact to me.



FIGURE 7. THREE FRAGMENTS OF THE SO-CALLED BACIDAD FABRIC. SPAIN, HISPANO-ISLAMIC, TWELFTH TO THIRTEENTH CENTURY. 12" X 7".

Cordery 232-c

1940-8-1

down wefts B and C and then D and E, and the next adjacent warp ties down A and B and then C and D, the third warp again tying down B and C and D and E.

Another unique feature that cannot be regarded as accidental, nor could it possibly be conceived as the result of copying, is to be seen in the shape and dimensions of the medallions. It will be noted that in each of the three fabrics, the medallion is not a true circle but that the top and bottom are slightly extended, so that when looked at from the side it has a slightly flattened or oblate form. Further, the dimensions of the three are so similar that one would suspect them of having been set up on the same loom—perhaps even adapted from the same *mise en carte*. Comparison shows the greatest variation to be only .8cm.; the horizontal diameter of the so-called Baghdad fabric being 30.5cm., that of the sphinx fabric 30.7cm., and that of the lion-strangler 29.9cm. The width of the roundel frames is 6.1cm., 5.9cm., and 5cm. respectively.

If we turn now to stylistic evidence, we again find strong support for our claim of unity of the group. In each case, an ornamental filling in the medallion frame is bordered on either side by a narrow pearl band. The relationship between the ornament in the medallion frame on the so-called Baghdad fabric and that on the lion-strangler piece (fig. 5) is obvious. Pairs of confronted animals also fill the medallion frame of the eagle fabric from Quedlinburg, in the Schloss Museum.²³ The medallion is of the characteristic “flattened” form, and the frame is bordered by two pearl bands. The close relationship of three other fabrics in this group is clearly indicated by the form of the inscriptions within the medallion frames. In the beautiful antelope fabric in Berlin²⁴ the medallion frame has the characteristic outlining pearl bands and contains an inscription which reads: **الحمد لله** (Praise be to God) repeated twice, both normally and in reverse, in each quarter-segment of the frame. The eagle fabric at Salamanca,²⁵ though it lacks the familiar outlining pearl bands, the inscription within the frame, which in this case includes only the word **الحمد** (Praise), is written in characters almost identical to those of the antelope fabric and repeated in the same manner. The third fabric thus related by the inscription is that in the chasuble of St. Edmond in the Church of St. Quiriace, Provins.²⁶ Unfortunately, the only photograph of this piece available to me is not sufficiently clear to make it possible to analyze the pattern with certainty. The medallion

²³ Kuhnel, *op. cit.*, Plate 145. Though an adequate description is lacking there can be little doubt that this fabric belongs to this group in regards technique.

²⁴ von Falke, *op. cit.*, fig. 153.

²⁵ Artiñano, *op. cit.*, Plate VI, no. 45.

²⁶ Kendrick, “Textiles,” *Burlington Magazine Monograph II: Spanish Art* (New York, 1927), Plate 3A.

frames, with single outlining bands like those in the Salamanca fabric, contain inscriptions which appear to be identical in form to the other two. Both Kendrick²⁷ and von Falke,²⁸ who apparently have seen this fabric, have described it as being related to the Salamanca eagle piece and the Berlin antelope piece.

Perhaps the most characteristic ornamental feature of this group is the ornament that fills the interstice between four tangent circles. This motive is based on a central star form out of which palmettes grow in four directions to fill the four triangles of the interstice. The star is characteristically outlined by a pearl band, and the palmette forms are scaled. This motive is to be seen in its purest form in the lion-strangler fabric and is repeated with only slight variations in the eagle fabric preserved in the Cathedral of Salamanca, mentioned above. In the so-called Baghdad fabric, little animals have been placed in the volutes at the base of the palmettes. Though more difficult to recognize, this motive is present in the sphinx fabric (fig. 6) and can be seen in the fragments preserved at Vich,²⁹ in which two pairs of confronted peacocks with long trailing tails fill the interstice, their heads filling the horizontal triangles and their tails extending upward and downward to fill the vertical triangles. In the center, however, the star form is preserved, and from it grow the four palmettes, and although these have been subordinated to the peacock motive, their relationship to those on the other fabrics is clear. Other variations of this star-and-palmette motive are to be seen in the Quedlinburg fabric, mentioned above, and again in the beautiful antelope fabric in the Schloss Museum, Berlin, and in the St. Edmond chasuble.

With rare exceptions, the group is characterized by the presence of pairs of animals — sphinxes, lions, antelopes and eagles, either addorsed with their heads turned backwards or confronted, separated by a slender lance palmette. We have only to compare the addorsed lions in the small medallions on the Berlin antelope fabric with those on the Victoria and Albert fabric³⁰ to be convinced of their relationship. Although in the Metropolitan Museum's fabric all but minor traces of the green wefts have been worn away, making it difficult to see the pattern in its full value, the drawing and the treatment of the animal forms can readily be seen to be almost identical to those of the Salamanca eagles, and of the paroquets on the St. Edmond chasuble, which in turn closely resemble the treatment of the pairs of peacocks in the delightful red and green fabric, known as the Cope of King Robert, in the Cathe-

²⁷ *Ibid.*, p. 62.

²⁸ von Falke, *op. cit.*, p. 20.

²⁹ A. F. Kendrick, *op. cit.*, Plate 4D.

³⁰ A. F. Kendrick, (Victoria and Albert Museum, Department of Textiles) *Catalogue of Muhammadan Textiles of the Medieval Period* (London, 1924), Plate XX, no. 989.

dral of St. Sernin at Toulouse,³¹ which is surely to be regarded as Spanish. Their peculiarly addorsed positions, with heads turned backwards, are almost identical. In each case the heads are brocaded in gold. In the Metropolitan Museum's fabric the head is not that of a bird—instead, it is a grotesque human head, recalling the sphinxes on the Museum's fabric.

Another characteristic feature in a number of these fabrics is the slender lance palmette that separates the pairs of animals. This is found with only slight variations in the so-called Baghdad fabric, in the sphinx fabric, in the Salamanca eagle fabric, and in the Berlin antelope piece. It is also present in the Metropolitan Museum's fabric, discussed above, and in the Victoria and Albert Museum piece, the St. Edmond chasuble, and in a piece with pairs of confronted lions at Sens.³²

We must now return to the problem of establishing the date and provenance of this group, especially for the three fabrics in the Museum's collection. On the basis of the evidence submitted above, it is obvious that we cannot regard one fabric from this group as having been made in Baghdad and the others as Spanish copies. We must search, then, within the group itself for some other clue to provenance and to date. In the first place, almost every known example has been found in Spain, or elsewhere in Europe. The lion-strangler and the sphinx fabrics are generally believed to have come from the tomb of St. Bernard Calvó, Bishop of Vich, from the church at Vich, in Catalonia. The eagle fabric in the cathedral at Salamanca had been used to protect a document of the time of Fernando II, King of Leon (1158–1188). Both the so-called Baghdad piece and the Metropolitan Museum's piece were evidently found in Spain, although documentation is lacking. The St. Edmond chasuble has long been preserved in the cathedral at Provins. A second fabric of this group, preserved in France, known as the *suaire de St. Léon*, is preserved in the cathedral treasury at Sens.³³

The most definitive clue to Spanish origin will be found in the style of the Kufic script on a number of the pieces. On one fragment³⁴ of the so-called Baghdad fabric itself, there is preserved part of a horizontal band of inscription, the form and character of which even Mr. Elsberg has admitted have "some 'Spanish' peculiarities." As a matter of fact the characters of the inscription are of a type that are generally regarded as a hallmark of Spanish workmanship. Indeed, the beginnings of this form are already to be seen in the tenth century in the *ṭirāz* of Hishām II. The characteristic feature of the

³¹ A fragment of this fabric is in the collection of the Victoria and Albert Museum, see: Kendrick, "Textiles," *Burlington Magazine Monograph II: Spanish Art* (New York, 1927), Plate 2.

³² *Ibid.*, Plate 3B.

³³ *Ibid.*

³⁴ Elsberg and Guest, *op. cit.*, Plate opposite page 271.



FIGURE 9. FRAGMENT OF STUCCO CARVING FROM THE CLOISTER OF SAN FERNANDO, DATED BETWEEN 1230 AND 1260, IN THE MONASTERY OF LAS HUELGAS NEAR BURGOS. PHOTOGRAPH REPRODUCED FROM *Al-Andalus*, VIII, FAC. 1, PLATE 7.

Spanish-Kufic form is the termination of the prolonged vertical portions of the letters in a trefoil form that may best be described as a half-palmette. Kufic letters of this form characterize a group of undoubted thirteenth-century Spanish fabrics, soon to be discussed, from the vestments found in the tomb of Don Felipe and from the cathedral of Lérida. The horizontal band of Kufic in the so-called Baghdad piece bears close analogy to that of the lion-strangler fabric. A variation of this form appears in the almost identical inscriptions on the Salamanca and Berlin fabrics, discussed above. In each instance, the inscriptions are written both normally and in reverse. This same feature characterizes the inscriptions on all later Spanish fabrics but is not consistently found elsewhere.

The green and red colors which predominate throughout this series of fabrics are characteristic of Spanish weavings of all times. The consistent use of these colors must certainly point to a Spanish center.

A fragment of stucco-carving (fig. 9), only recently discovered³⁵ in the cloister long known as San Fernando's in the Cistercian monastery of Las Huelgas near Burgos, which can be dated between 1230 and 1260, provides an important piece of evidence in support of our thesis for a Spanish origin for this group of fabrics. Here, enclosed in irregular cartouches formed by interlaced bands, are pairs of lions and griffins addorsed and with heads turned backward, standing either side of a slender lance palmette. There is an unmistakable relationship between these animal pairs and those found on the fabrics. This relationship is to be seen not only in the peculiarly addorsed positions, which, as we have seen, characterized the animal pairs on the fabrics, but it extends to every detail of the drawing. The position of the hind legs, which are placed on different levels and give the animals the appearance of climbing, is found both on the stucco fragment and the fabrics. The slender lance palmette which separates the pairs of animals is of exactly the same form as those on the textiles, even to the manner in which small tendrils shoot out from the bottom of the plant and twist themselves about the animals' feet. The extent of this relationship can most clearly be seen by a comparison of the animals on the stucco fragment with those on the Victoria and Albert Museum's fabric.³⁶

It is clear from the foregoing discussion that the great weight of evidence lies on the side of a Spanish provenance. The evidence points to the fact that by the thirteenth century these traditionally Islamic motives, which have their origins in pre-Islamic Persian art, had become part of the repertory of

³⁵ Leopoldo Torres Balbás, "Las yaserías descubiertas recientemente en las Huelgas de Burgos," *Al-Andalus*, VIII, fasc. 1 (1943), pp. 209-254.

³⁶ A. F. Kendrick, (Victoria and Albert Museum, Department of Textiles) *Catalogue of Muhammadan Textiles of the Medieval Period* (London, 1924), Plate XX, no. 989.

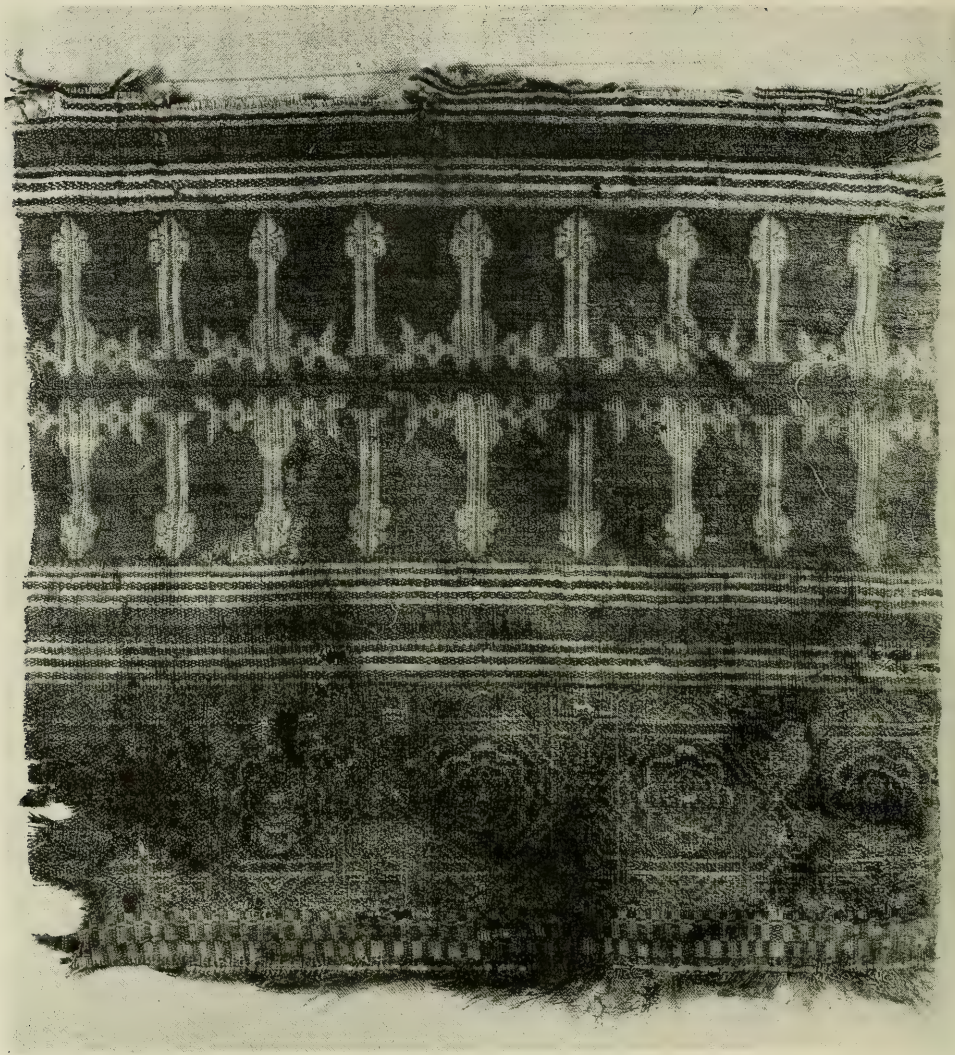


FIGURE 10. FRAGMENT FROM THE MANTLE OF DON FELIPE, SON OF FERDINAND III, KING OF LEON AND CASTILE. SPAIN, HISPANO-MOESQUE, THIRTEENTH CENTURY. $8\frac{3}{4}$ " x 9".

Almoute 46

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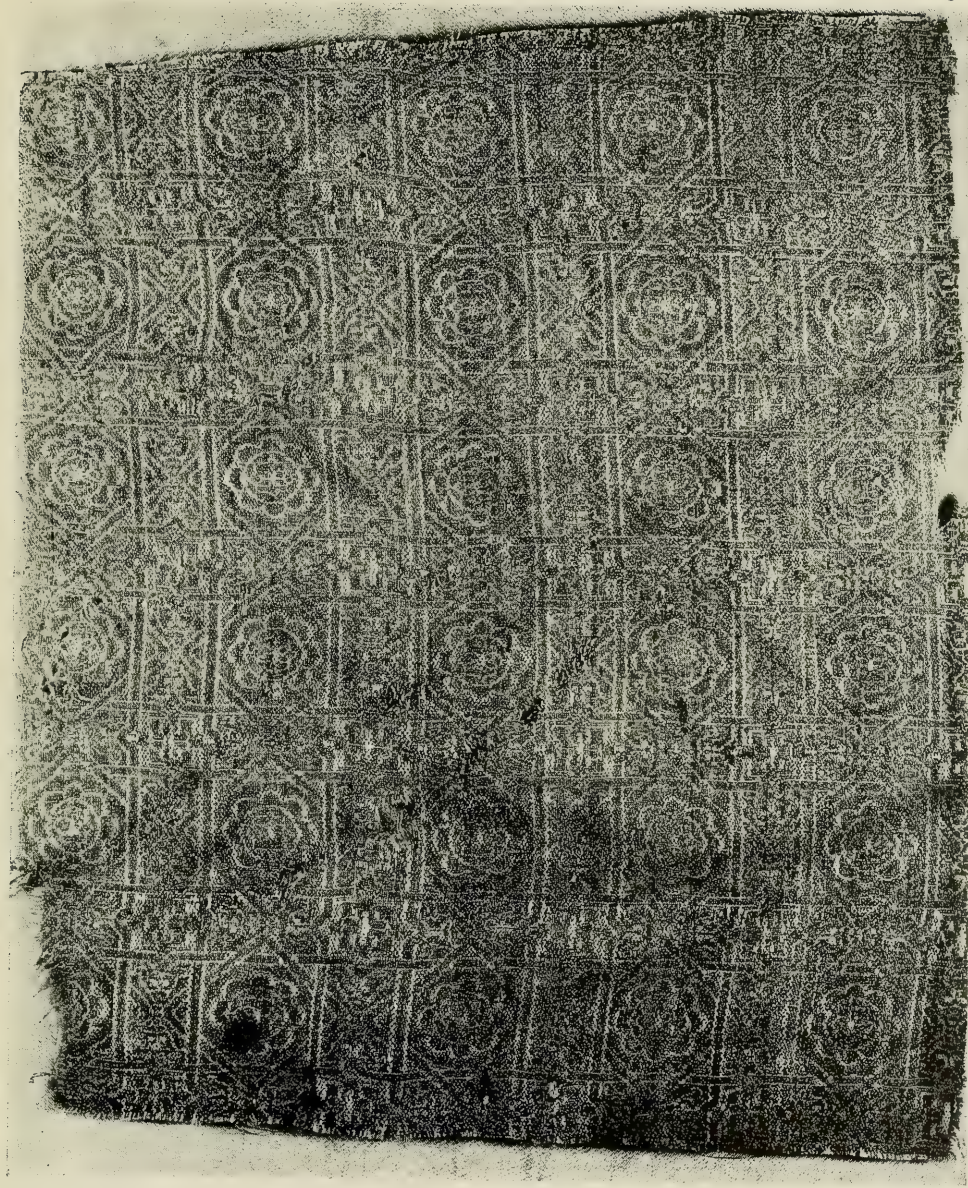


FIGURE 11. ANOTHER FRAGMENT FROM THE MANTLE OF DON FELIPE. $12\frac{1}{4}$ " X $10\frac{1}{4}$ ".

Almoute 45

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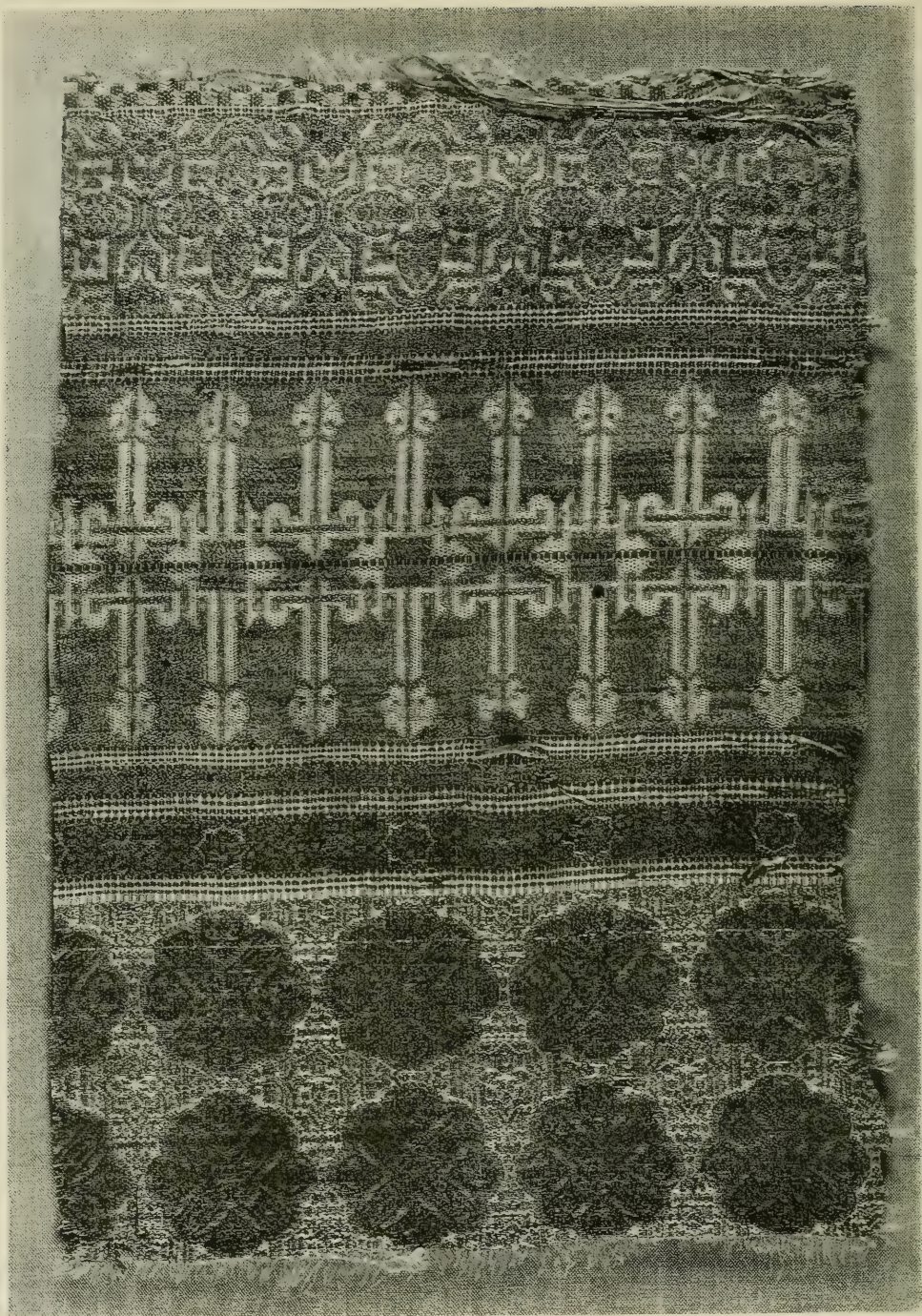


FIGURE 12. FRAGMENT FROM THE MANTLE OF DOÑA LEONOR, WIFE OF DON FELIPE. SPAIN, HISPANO-MORESQUE, THIRTEENTH CENTURY. $7\frac{1}{4}'' \times 10\frac{1}{2}''$.

Almoute 47

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the Spanish-Islamic artists; and until further evidence is forthcoming to support the claim of Baghdad manufacture for this group of textiles, in the writer's opinion, they must be regarded as Spanish weavings of the last half of the twelfth and the first half of the thirteenth centuries.

* * *

By the middle of the thirteenth century a new trend in the Spanish ornamental style begins to be discernible. It is characterized by the almost complete lack of figural representation and by the composition which is based on geometric forms. The explanation for this new trend is to be found in contemporary political events. It is the outgrowth of the conquest of Andalusia by Berber tribes who came first as allies and stayed on as conquerors of the Arabs. Literally, it is only this geometric style which resulted from the more fanatical adherence to the tenets of Islam by these newcomers that may be accurately called Hispano-Moresque. This geometric style characterizes all of the late medieval Muhammadan art in Spain; in architecture it is best illustrated by the Alhambra at Granada.

A series of well-documented fabrics, of which there are several in this Museum's collection, illustrates the early development of this style. Don Felipe, the son of Ferdinand III, king of Leon and Castile, and brother of Alphonso X, quarreled with his brother and went to the Moorish court to live. He died in 1274 and was buried at Villalcázar de Sirga, near Palencia. When his tomb was opened in 1848, a number of very fine fabrics of Moorish workmanship were uncovered. The mantle in which the body was wrapped is preserved in the Archaeological Museum in Madrid.

Four fragments of this fabric and one from the mantle of his wife, Doña Leonor, are in the Museum's collection. There is some confusion as to which of the two fabrics actually belonged to the mantle of Don Felipe and which to that of his wife, but the one most usually regarded as belonging to Don Felipe is illustrated in figures 10 and 11. The fabric is woven in blue, red and green silk and gold thread of beaten gold applied to vellum and wrapped around a yellow silk core. The pattern is composed of a simple trellis of intersecting horizontal and vertical lines into which rectangular devices enclosing polylobed rosettes are fitted. The horizontal and vertical lines are broken at intervals by V-forms so arranged that they create an eight-pointed star in the spaces between the diamond-shaped forms. In the minute palmette which grows from the four points of the star, we see a reminiscence of the star-and-palmette form that characterized the patterns of the foregoing group. Broad bands of Kufic inscription in white, outlined in red on a gold ground, traverse the fabric horizontally. The letters form the word اليمين (Success) written both normally and in reverse. They terminate in the half-palmette form described above and, by their appearance on an undoubted

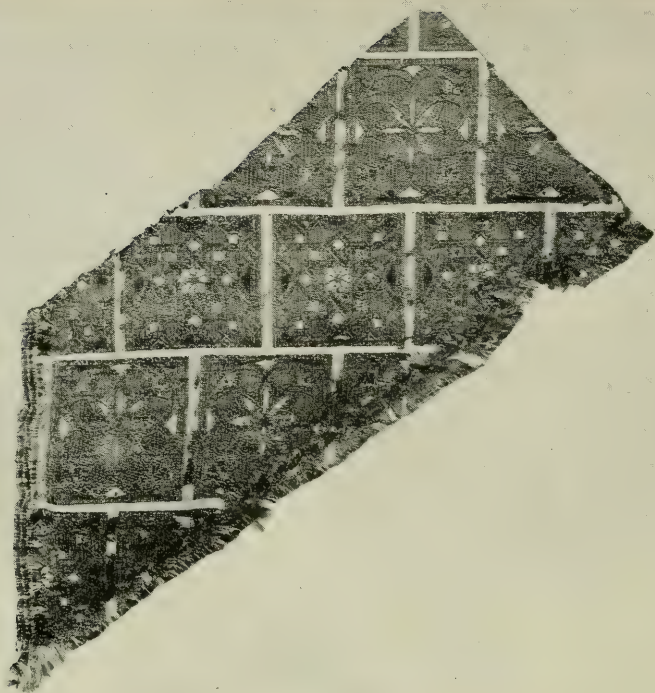


FIGURE 13. FRAGMENT FROM THE LÉRIDA VESTMENTS. SPAIN, HISPANO-MORESQUE, THIRTEENTH CENTURY. $6\frac{3}{4}'' \times 7\frac{1}{4}''$.

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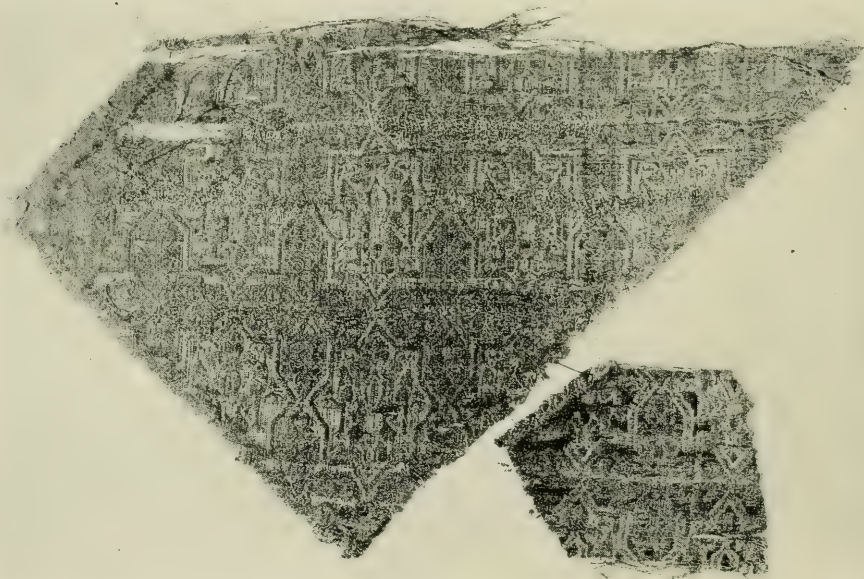


FIGURE 14. FRAGMENT FROM THE LÉRIDA VESTMENTS. SPAIN, HISPANO-MORESQUE, THIRTEENTH CENTURY. $11\frac{1}{2}'' \times 7''$.

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Hispano-Moresque fabric, help to confirm our claim of a Spanish origin for earlier textiles with similar inscriptions.

The second fabric from the tomb is that believed to have come from the mantle of Doña Leonor (fig. 12) which is identical to the Don Felipe fabric both in color and technique. The ornament, however, is based on a scheme of tangent rosettes with eight-pointed stars intervening. The inscription which reads بركة (Blessing) is executed in the same manner as that on the other fabric from the tomb.

The two fabrics (figs. 13 and 14) are fragments of a set of vestments consisting of a cope³⁷ and two dalmatics³⁸ said to have belonged to the legendary San Valero, Bishop of Saragossa, in the fourth century. The vestments were long preserved in the cathedral of Lérida, apparently having been removed there after a fire consumed the cathedral of Roda, where they seem originally to have been. The cope and at least one dalmatic are now preserved in the Barcelona Museum. The fabrics are obviously of a much later date than the legendary saint. It is probable, therefore, that they were at one time associated with his relics.

Three separate fabrics formed the vestments. One (fig. 13) was used for the cope; a second, not represented in this collection,³⁹ was used for both dalmatics; and a third fabric (fig. 14) has been used to patch one of the dalmatics, though it is probable that it once formed a separate vestment which was cut up to repair the others. These fabrics, which are generally attributed to the looms of Almeria, are excellent illustrations of the perfection of technique and ornament achieved by the Hispano-Moresque weavers in the thirteenth century. The first fabric is woven in blue, white, red and green silks, and in thread of beaten gold applied to vellum and wrapped about a yellow silk core. The entire fabric is woven in cloth weave; several wefts are used at one time, and those not needed for the design pass to the reverse of the fabric. An unusual technical feature is the manipulation of the white silk warps and wefts to form a separate fabric in certain areas of the design, primarily of the narrow white bands that divide the ground into a system of staggered squares, constituting in these areas a double-cloth technique. This same feature is known to me in only one other Hispano-Moresque textile—the beautiful fabric with pairs of seated ladies enclosed in medallions, fragments of which were found in the bindings of a thirteenth-century manuscript from Vich.⁴⁰ The ornament, which consists of horizontal

³⁷ Artiñano, *op. cit.*, Plate VIII, lower.

³⁸ *Ibid.*, Plate VIII, upper.

³⁹ *Ibid.*, Plate VIII, upper; and detail, Plate X, upper.

⁴⁰ A fragment of this fabric is in the Metropolitan Museum of Art, No. 28.194; Cf. Joseph Breck, "A Hispano-Moresque Textile Fragment," *Metropolitan Museum Art Bulletin*, XXIV (1929), no. 10, pp. 253-4.

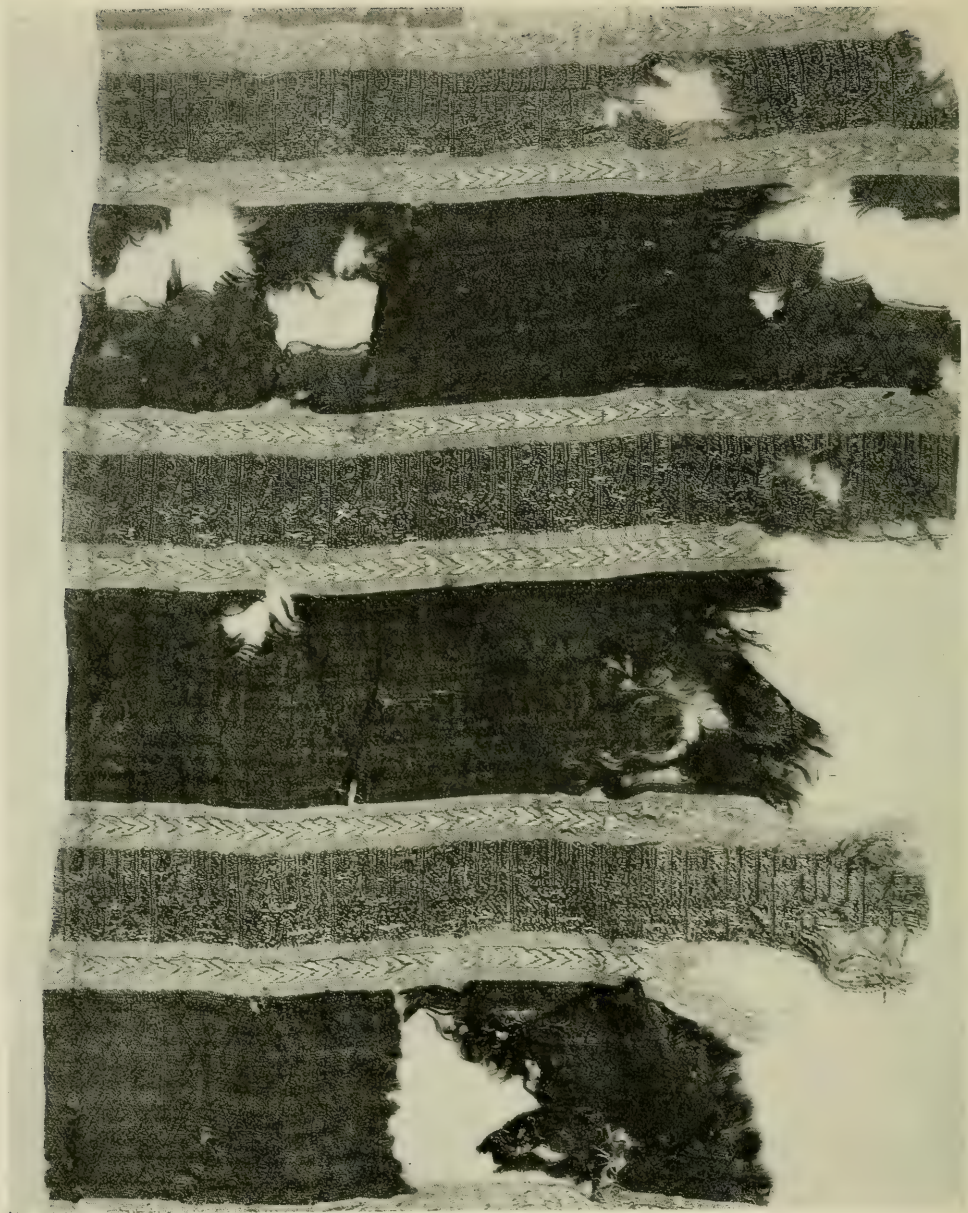


FIGURE 15. ANOTHER FRAGMENT FROM THE TOMB OF DON FELIPE. SPAIN, HISPANO-MOESQUE, THIRTEENTH CENTURY. $9\frac{1}{4}$ " x $16\frac{1}{2}$ ".

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rows of squares alternately enclosing rosettes formed by intersecting segments of circles and stars formed by interlacing bands, foreshadows the more complex geometric ornament of the succeeding century.

That the thirteenth century was a period of transition in the ornamental style of the Spanish weavers is illustrated by the second of these fabrics in the Museum's collection (fig. 13). Here, existing side by side with fabrics of already complex geometric ornament, are found pairs of addorsed lions, with heads turned backward and flanking a slender lance palmette, strikingly similar to the pairs of addorsed animals in the earlier group of fabrics discussed above. The pattern of eight-pointed stars separated by cross forms filled with arabesques is typical of the thirteenth century star tiles from Veramin. This fabric is woven of white, soft pink and light blue silks and gold thread. It is technically like the other two fabrics of the series except that it does not have the areas of double cloth. An interesting feature here is the use of both pink and yellow silk strands twisted together for the core of the gold thread.⁴¹ That these fabrics unquestionably belong to the thirteenth century is evidenced not alone by their technical affinity to the Don Felipe series and by their relationship to the fabric with pairs of seated ladies from Vich, but is also clearly indicated by a comparison of the inscription bands of the Don Felipe piece with that of the third Lérida fabric. A large fragment of this latter fabric is preserved in the Textile Museum of the District of Columbia;⁴² it is bordered by a band of Kufic inscription which, though badly worn, can be seen to be almost identical in form to the Don Felipe inscription bands. It is even bordered above and below by narrow striped bands enclosing a series of tangent circles.

That Moorish weavers were masters of a variety of technique is illustrated by another fabric from the tomb of Don Felipe⁴³ (fig. 15). The pattern consists of alternating horizontal bands of Kufic inscription of red, and tan silk and gold thread. The blue bands are woven in fancy cloth technique. That is, the single warp of tan silk and the single weft of blue silk are so manipulated that the weft, instead of passing regularly over and under alternate warps as in plain cloth weave, is floated at times over several warps at once in order to produce the pattern. Where this occurs, the tan silk warps appear in short floats on the reverse of the fabric. The result is a very sheer and delicate fabric. The inscription, which reads الحمد لله (Praise be to

41 G. Sangiorgi, *Contributi allo studio dell'arte tessile* (Milan, n.d.), p. 32: Here Sangiorgi remarks that the gold thread in each of the fabrics is thus wound on a core of yellow and pink. I found this to be the case in only the fabric mentioned.

42 No. 84.25.

43 Don Rodrigo Amador de los Ríos y Villalta, "Restos del Traje del Infante Don Felipe, hijo de Fernando III, el Santo, extraídos de su sepulcro de Villalcázar de Sirga y conservados en el Museo Arquelógico Nacional," *Museo Español de Antiquedades*, IX (1878), part I, pp. 102-126, Plate op. p. 101.

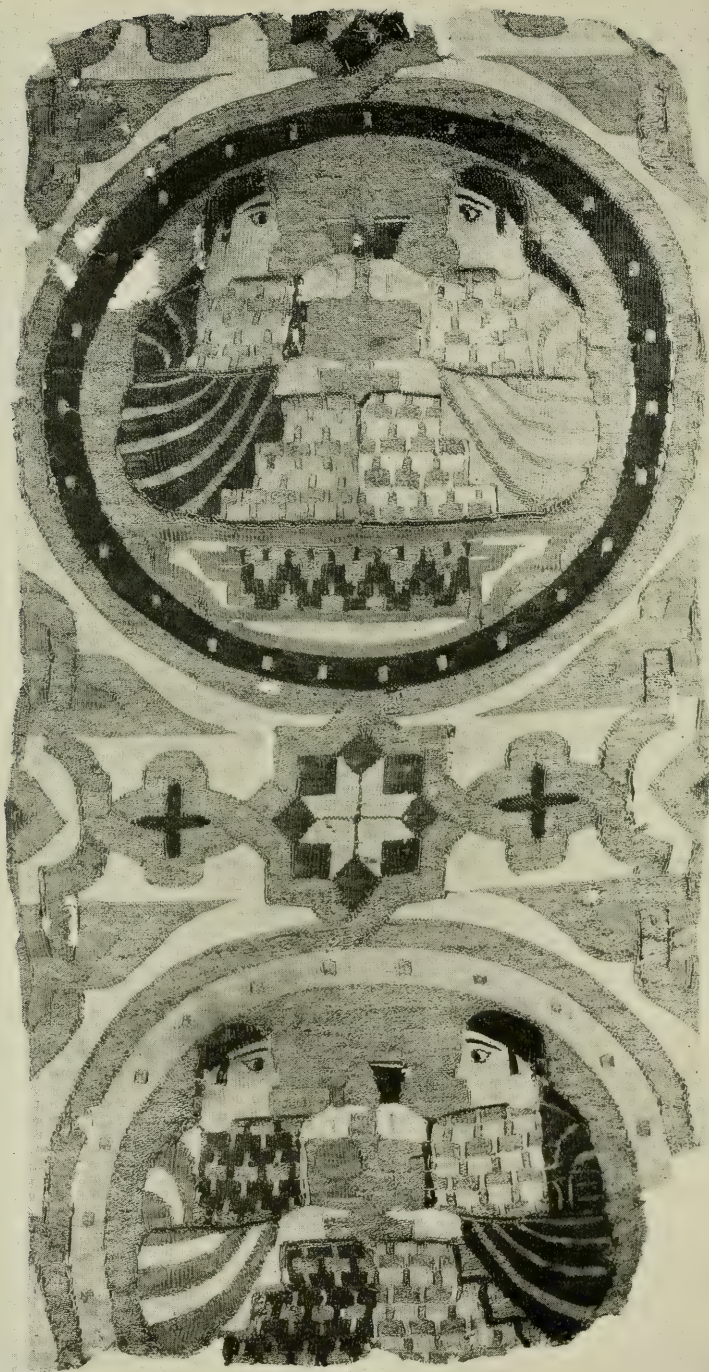


FIGURE 16. SILK AND GOLD TAPESTRY FRAGMENT. SPAIN, HISPANO-MORESQUE,
THIRTEENTH TO FOURTEENTH CENTURY. 7" x 13¾".

Almoute 3

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God) repeated, is in red outlined in tan silk on a gold ground. The gold, now tarnished to black, is applied to vellum and wrapped around a tan silk core.

The beautiful silk and gold tapestry (fig. 16) is also to be attributed to the last half of the thirteenth or to the early fourteenth century. Although this fabric has been described as both Persian and Egyptian, a careful analysis of its ornament leaves little room for doubting it to be a product of the looms of the Moorish weavers in Spain. Unquestionably, the medallion frame with its pearl border is reminiscent of Persian ornament; but, we have followed an unbroken sequence of this motive in the earlier Hispano-Islamic textiles. The significant feature here is that the medallion frames are part of a complicated scheme of interlaced strapwork. This composition is precisely the same as that on the thirteenth-century fabric from Vich, mentioned above (page 379), also with pairs of seated female figures. It is scarcely necessary to mention that geometric strapwork is one of the most characteristic features of Hispano-Moresque weavings. In each of the fabrics the figures are seated on similar platforms. Such platforms are also found supporting the peacocks in the Toulouse fabric (see page 370) and, even more significantly, on an ivory box from Cordova, from the eleventh century.⁴⁴

In the Museum's fabric, the two figures in the upper medallion are holding beakers in a gesture of toasting one another. In the lower medallion, one figure holds a beaker and the other a bottle. In the Vich fabric, the ladies seem to be playing instruments that may be tambourines, or better still, accordions.⁴⁵ Pairs or groups of three seated figures playing instruments and drinking are frequently represented on Hispano-Islamic ivories from the tenth and eleventh centuries.

A third fabric with pairs of seated ladies enclosed in medallions, likewise forming part of a more complicated strapwork, is preserved in the collection of the Hispanic Society of America.⁴⁶ It is represented in this collection by a small fragment of the ground fabric (fig. 17). In this fabric (see detail: fig. 18) the medallions enclosing the seated figures alternate with medallions enclosing pairs of addorsed antelopes. The rows of medallions, together with bands of knotwork and bands with inscriptions, form a broad horizontal frieze across the fabric, of which the ground pattern is composed of a complicated system of geometric interlacings and arabesques. This fabric belongs to a rather well defined group of Hispano-Moresque fabrics of the fourteenth century.

⁴⁴ von Falke, *op. cit.*, fig. 141.

⁴⁵ I am indebted to Miss Louisa Bellinger for this suggestion.

⁴⁶ No. H909; Cf. May, Florence L., "Textiles," *Hispanic Society of America Handbook of Library and Collections* (New York, 1938), p. 275.

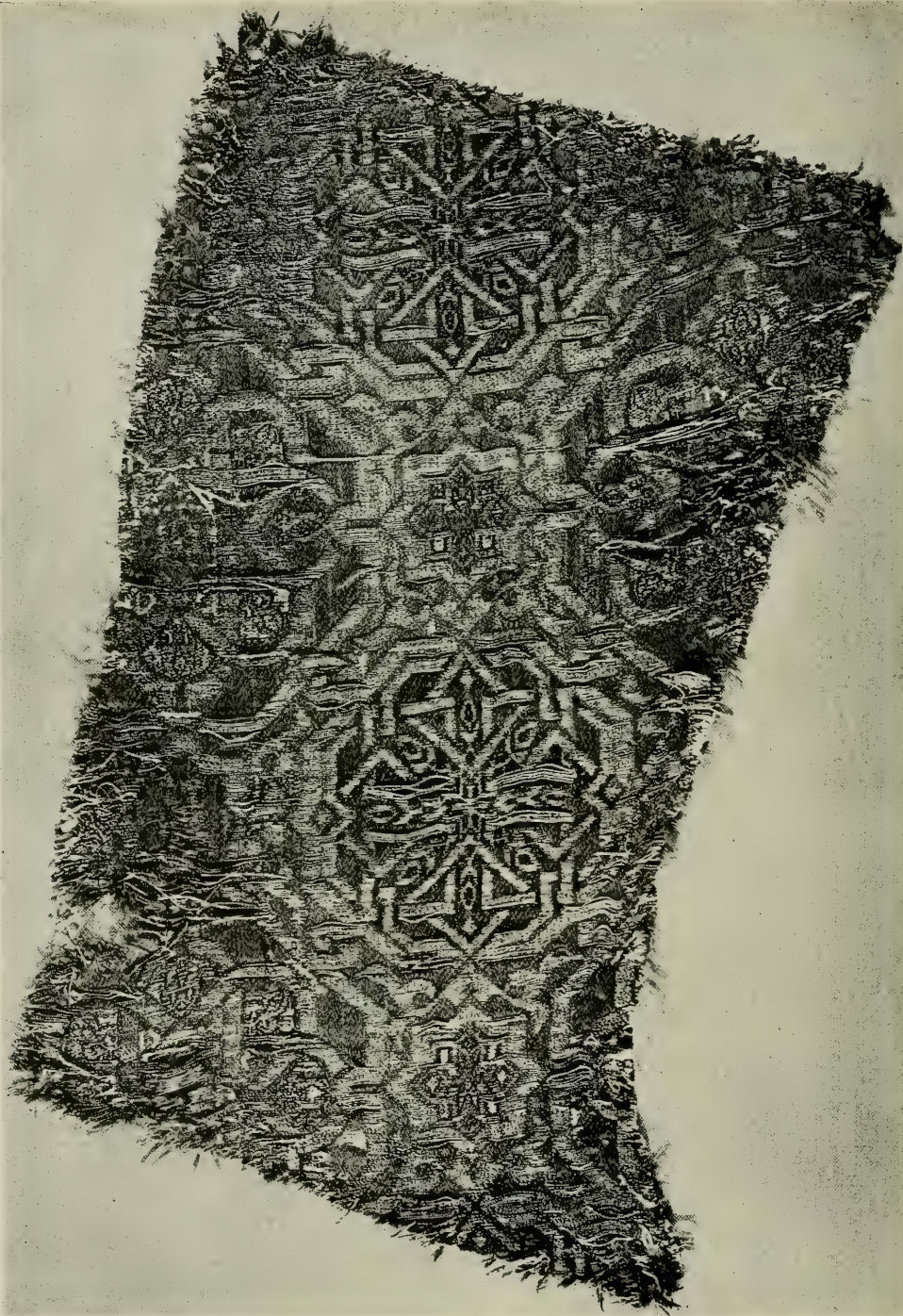


FIGURE 17. SILK AND GOLD FABRIC. SPAIN, HISPANO-MOESQUE, FOURTEENTH CENTURY. 8" x 11½".

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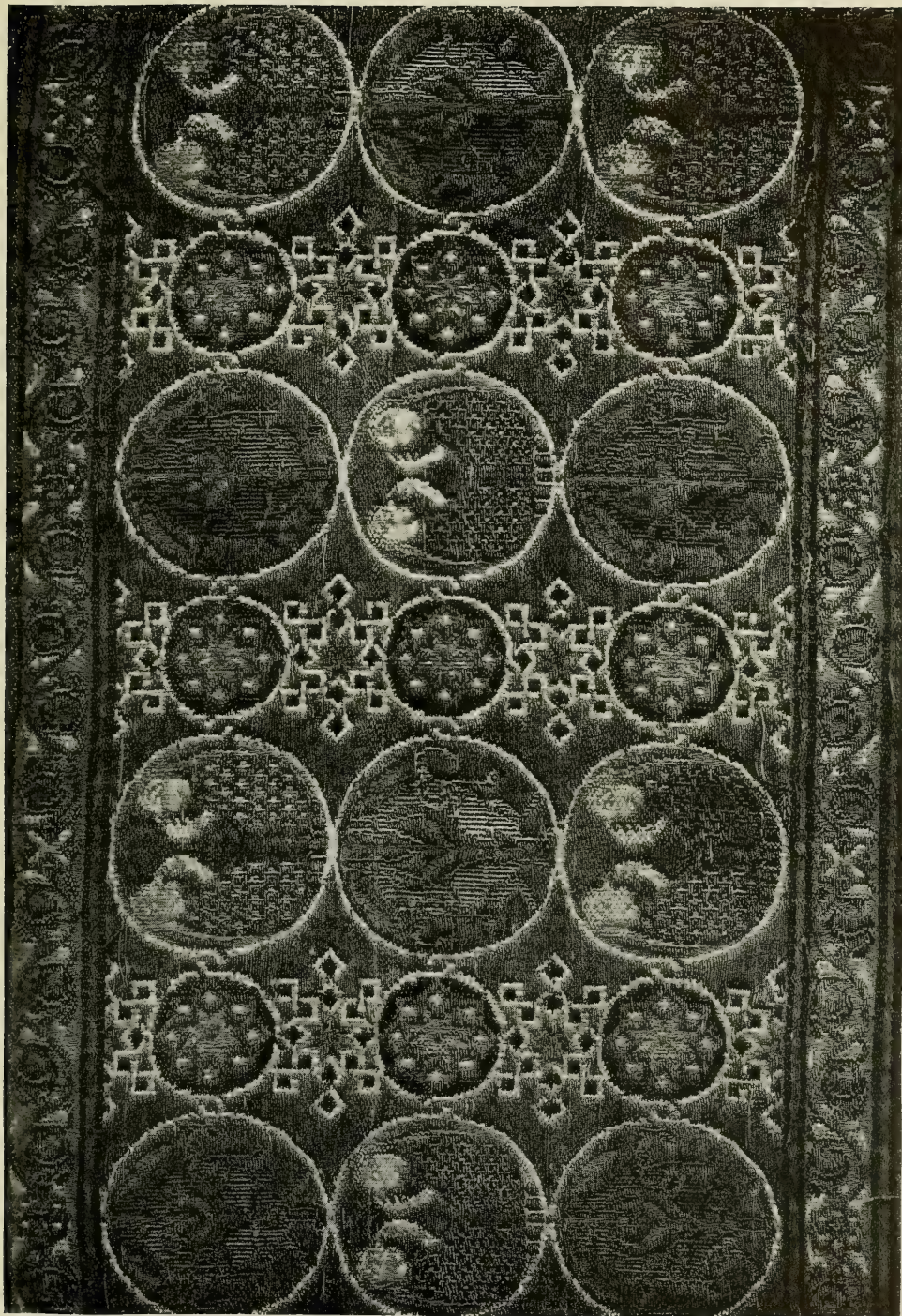


FIGURE 18. DETAIL OF A FABRIC IN THE HISPANIC SOCIETY OF AMERICA, THE MUSEUM'S FRAGMENT (FIG. 17) IS FROM THIS SAME FABRIC.
COURTESY OF THE HISPANIC SOCIETY OF AMERICA.

One reason that has been advanced for regarding the Museum's fabric as Egyptian is that it is a tapestry weave and that tapestry technique, while rare in Spain, predominates in Egypt. There is no doubt that tapestry weaving never was so common in Spain as in Egypt, but there is evidence that excellent tapestries were woven in Spain. The Veil of Hishām II is tapestry-woven. An example of the perfection of the technique of tapestry weaving in Spain as late as the thirteenth century is illustrated by the tapestry ornaments on the Lérida vestments.⁴⁷

This motive, of pairs of drinking ladies, which surely has its origin in Persian art and which has interesting connections with Turkish stone sculptures of seated figures holding cups and known as the "little stone mother" figures, may well have reached Spain by way of Fatamid Egypt. There is obvious relationship between the figures portrayed on these Spanish textiles and those familiar to us in Fatamid art. In the heavy black brow and eye—suggesting the use of kohl—and in the coiffure with side curls and pigtails are all the salient features of the Fatamid female figures. These, in turn, Dr. Ettinghausen⁴⁸ has shown have definite connections with the figural style from Samarra in Mesopotamia. The suggestion of an all-over pattern on the garment, by means of small cross- or T-shaped forms, that is found on each of the Hispano-Moresque examples discussed, is also present on the garments in a Fatamid textile in the Museum's collection⁴⁹ and on the garment of one of a pair of seated drinking figures from a painting found on a wall near Cairo.⁵⁰ However, in the style of the drawing and by the presence of the geometric ornament these textiles can be readily recognized as the work of Hispano-Moresque weavers.

In spite of the fact that the great body of textiles with geometric ornament have generally been attributed to the workshops of Granada because of their affinity with the architectural ornament of the Alhambra, there is little evidence from Arabic sources concerning weaving in that city. Although Maḳḳarī (1592–1632) describes Granada as the Damascus of Andalus, he mentions only two types of silk as being manufactured there.⁵¹ There is, nevertheless, good reason to believe that Granada became an important weaving center under the Nazrids. Almeria continued free from Christian domination, except for a brief interval, until 1489. It is probable that geometric motives dominated the ornamental style here as well as at Granada. Indeed, evidence of an already highly developed geometric style is

47 Artiñano, *op. cit.*, Plate IX, no. 51; and, Sangiorgi, *op. cit.*, fig. 1.

48 R. Ettinghausen, "Painting of the Fatamid Period: A Reconstruction," *Ars Islamica*, IX (1942), pp. 112-124.

49 No. 1902-1-218.

50 R. Ettinghausen, *op. cit.*, fig. 23.

51 Maḳḳarī, *op. cit.*, II, p. 149.

to be found in the fabrics from the Lérída group which are surely to be regarded as products of the looms of Almería.

The group of textiles to which the fragment (fig. 17) and the complete fabric in the Hispanic Society belong is characterized by geometric strapwork of gold on a plain satin ground, over which extra wefts in blue, green and white silk have been floated and tied down in loose plain cloth to form a jewel-like background for the gold ornament. Other examples of this group are preserved in the Musée Historique des Tissus, Lyon;⁵² in a private collection in Spain;⁵³ and in the collection of the Art Association of Montreal.⁵⁴ The presence of animals and human figures and of finely drawn arabesques in combination with geometric ornament is evidence of a transitional style that must be placed between the fully developed geometric style of the fifteenth century and the style of the thirteenth century, in which animal motives predominated. The similarity between the female figures in the Hispanic Society's fabric and those from the thirteenth century fabric from Vich, as well as the relationship between the pairs of addorsed antelopes and the animal style of the twelfth and thirteenth century fabrics, clearly places this group in the first half of the fourteenth century. That they cannot be earlier than this is indicated by the highly developed nature of the geometric ornament as well as such other features as the bands of knotwork and the bands with Neskhi inscriptions which will be found repeatedly in the fabrics of the fifteenth century. The gold thread, while still used in considerable quantities in these fabrics is not the same fine quality as that found in the thirteenth century and seems to foretell a day when the Moorish weavers, deprived of their wealth and freedom, could no longer afford the use of gold thread in their fabrics.

Also belonging to this transitional period is the lovely fabric (fig. 19) in which arabesques and medallions in gold combine to make a rich all-over pattern on a red background with details set off in green, blue and white silk, giving it the characteristic jewel-like appearance.

Two fabrics which form important links in the development of Hispano-Moresque ornamental style are preserved in the half chasuble in the Barcelona collection.⁵⁵ The second is in the collection of the City Museum of St. Louis. There is a clear relationship between the geometric ornament in the Museum's fabric (fig. 17) and that in the Barcelona chasuble. Not only is the construction of the strapwork very similar, but also the use of colored wefts as a background for the gold ornament. The tiny arabesques that fill

⁵² H. d'Hennezal, *op. cit.*, Plate 21, upper right.

⁵³ Artiñano, *op. cit.*, Plate XV, no. 58.

⁵⁴ Number 39.Dt.17.

⁵⁵ Artiñano, *op. cit.*, Plate XIII, no. 11.

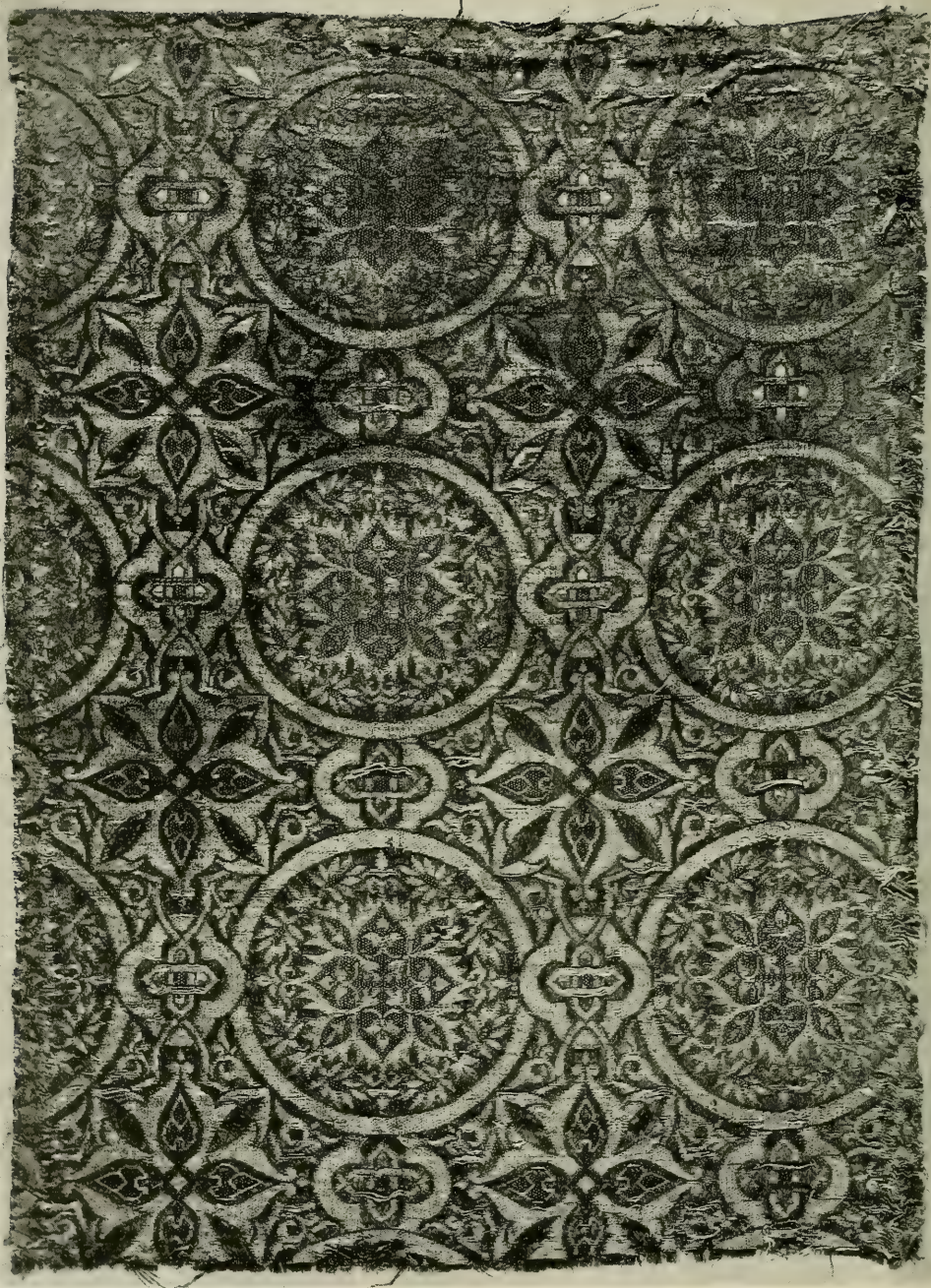


FIGURE 19. SILK AND GOLD FABRIC. SPAIN, HISPANO-MOESQUE, FORTTEENTH CENTURY. 10" X 14".

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1902-1-3 11

the ground between the geometric units are present in both fabrics. The drawing of the pairs of birds and the pairs of trees, however, in the Barcelona fabric shows no relationship to the animal style of the preceding group and surely places this fabric late in the fourteenth century. The St. Louis fabric must also be attributed to the fourteenth century because of the use of gold thread and the manner in which the green, blue, and white silks are used in the background. Here large-scale arabesques sweep toward one another to form an arch and are caught together near the top by a collar. Beneath the arches thus formed are complicated braided Kufic characters forming the word **اليمين** (Success); repeated both normally and in reverse, and combined with foliage and arabesques. This motive is found repeatedly in the architectural decoration of the Alhambra.

By the beginning of the fifteenth century yellow silk had completely taken the place of the gold thread that was used so extensively in the fourteenth century. The marvelously preserved complete curtain (fig. 20) in the Museum's collection has the pattern in dark blue, white, green and yellow silk on a dull red ground. The yellow silk forms the major part of the design. The decoration has many of the features that are regarded as characteristic of the fifteenth-century geometric patterns. The arrangement of the pattern into an upper and lower horizontal band and two center panels, each containing a different tile pattern, is essentially the same as that found in almost all of the fifteenth-century geometric patterns; but, there is much about the ornament itself to indicate that it stands very early in the line of the development of these patterns.

In the ornament of the upper border (fig. 21) there is a very close affinity to that of the fourteenth-century fabric at St. Louis. In the Museum's piece, however, the arabesque arches are actually supported on columns, showing even more clearly the connection of this motive with architectural ornament. Beneath the arches is the same inscription, **اليمين** (Success) as on the St. Louis fabric, with the bodies of the letters executed in almost identical manner, although the upright portions have been carried into even more elaborate braidwork and now become the only ornament beneath the arches. Other evidences of the early date of this textile are to be seen in the panels of exquisitely drawn arabesques formed entirely of yellow silk wefts, and also in the composition of the tile panels. In the upper star panel the composition of the pattern by means of a system of super-imposed large and small squares can still clearly be seen. In the later fabrics (see fig. 21) this same star pattern continues in use, but the outlining bands of the squares have been merged into a complicated system of interlacing strapwork. The delicate arabesques that fill the squares in this early pattern do not exist in the later fabrics. The simplicity of the lower tile pattern likewise speaks for an

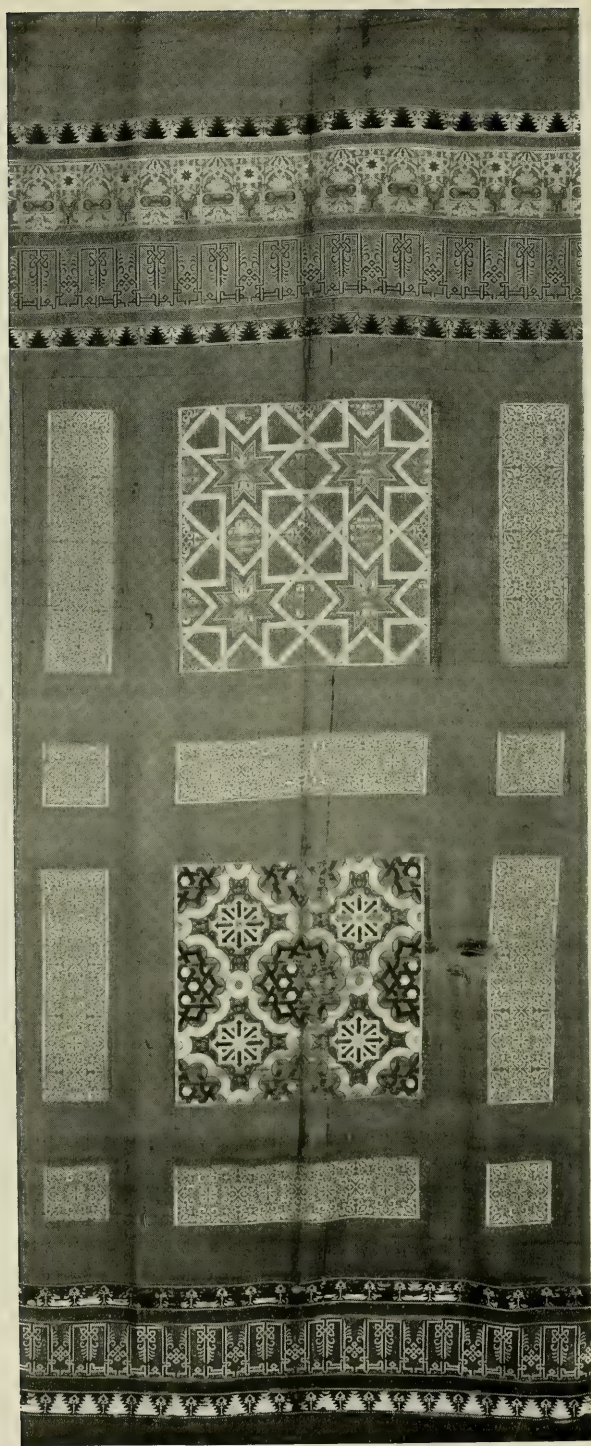


FIGURE 20. SILK CURTAIN. SPAIN, HISPANO-MORESQUE, ABOUT 1400.
6' 23" X 3' 5".

Comberg 5731-D

1902-1-962

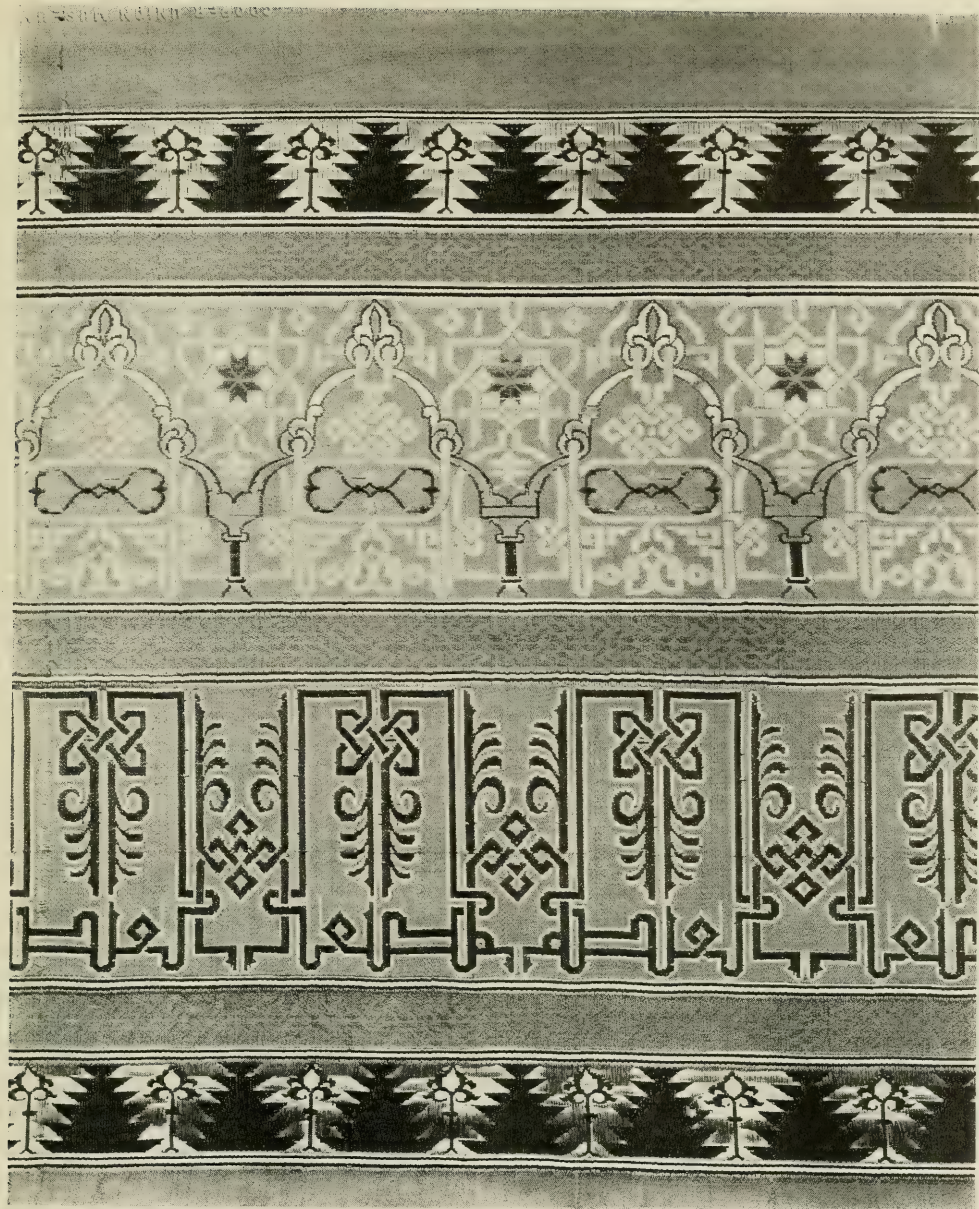


FIGURE 21. DETAIL OF UPPER BORDER OF CURTAIN (FIG. 20).

Summary 5731-2

1902-1-962

early date. It is probable that this curtain was produced very soon after fourteen hundred, certainly within the first quarter of the fifteenth century.

The fragment (fig. 22) is part of a much larger fabric of which other fragments are in several European collections. There is an almost complete piece in the Barcelona collection.⁵⁶ The ornament of this fabric is typical of the fully developed fifteenth-century geometric style, and is found repeated over and over again with little variation. The very fact that one pattern was copied so many times is an indication of a decline in the imagination and skill of the Hispano-Moresque designers and weavers. It probably reflects the ever increasing pressure of the Christians.

Side by side with the geometric patterns of the fifteenth century there was produced a rather large group of fabrics, similar in technique, but ornamented with broad vertical bands of Neskhi inscriptions. Their relationship to the geometric group is indicated not only by the technique but also by the repeated use of bands of knotwork. The inscriptions, which customarily read: عز لمولانا السلطان (Glory to our master, the Sultan), alternate with bands of arabesques and foliage and are separated from these by bands of knotwork. One of the finest designs of this type is illustrated in figure 23. The inscription is yellow on a red ground; the bands of knotwork are red and white; and the bands with arabesques are yellow and red on a dark blue ground. The excellent drawing of the Arabic characters sets this piece apart from the two others in the collection (one of which is illustrated on cover) as probably being a little earlier.

After the conquest of Granada, in 1492, silk weaving was continued by the Mudejars. The fabric (fig. 24) of which the pattern is in green, yellow, white and blue on a red ground is based on the earlier geometric patterns. The intricate interlacings have here been deleted and, like the clumsily drawn arabesques, give evidence of the decline of the art of silk weaving after the conquest. The fabric (fig. 25) illustrates another type of pattern that is to be attributed to the Mudejar workshops. The pattern of large-scale arabesques rather intricately combined with the other elements of the design gives evidence of the persistency of Islamic ornament.

Other variations of the Mudejar style of ornament are illustrated in figures 26, 27, and 28. In the first of these, large scale palmette-like motives with the tops turned back are combined with pairs of confronted, crowned lions that stand on either side of a tree motive; heraldic shields are placed beneath the lions. In figure 27, birds are combined with the arabesques, and the pomegranates which were scarcely recognizable in the above example have now become an important part of the design. In figure 28 the birds and lions

⁵⁶ Anonymous, *Catálogo de la Sección de Tejidos, Bordados y Encajes del Museo de Arte Decorativo y Arqueológico* (Barcelona, 1906), No. 5.



FIGURE 22. SILK FABRIC. SPAIN, HISPANO-MORESQUE, FIFTEENTH CENTURY. $13\frac{1}{2}$ " x 25".

Almoute 525

1902-1304

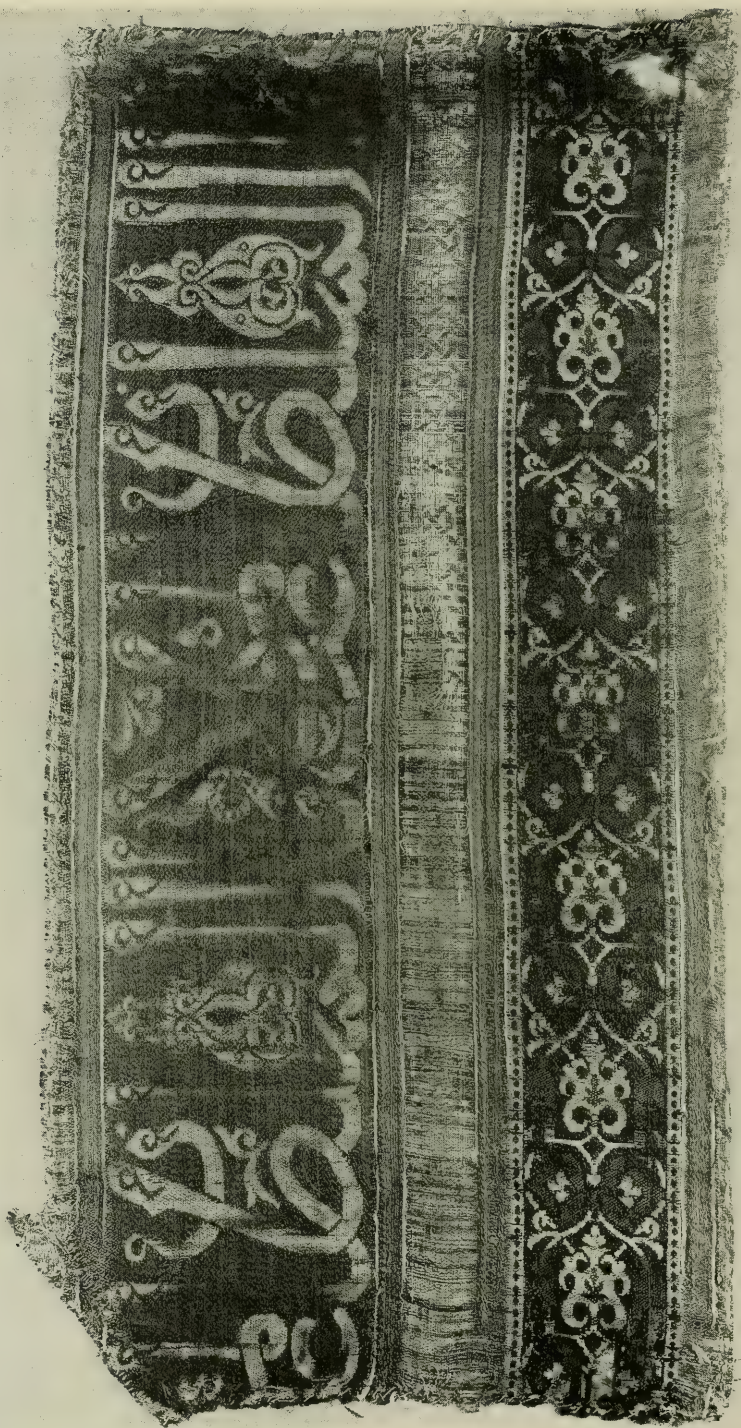


FIGURE 23. SILK FABRIC. SPAIN, HISPANO-MORESQUE, FIFTEENTH CENTURY. $9\frac{1}{2}$ " x $18\frac{3}{4}$ ".

Almoute 646

1902-1-300

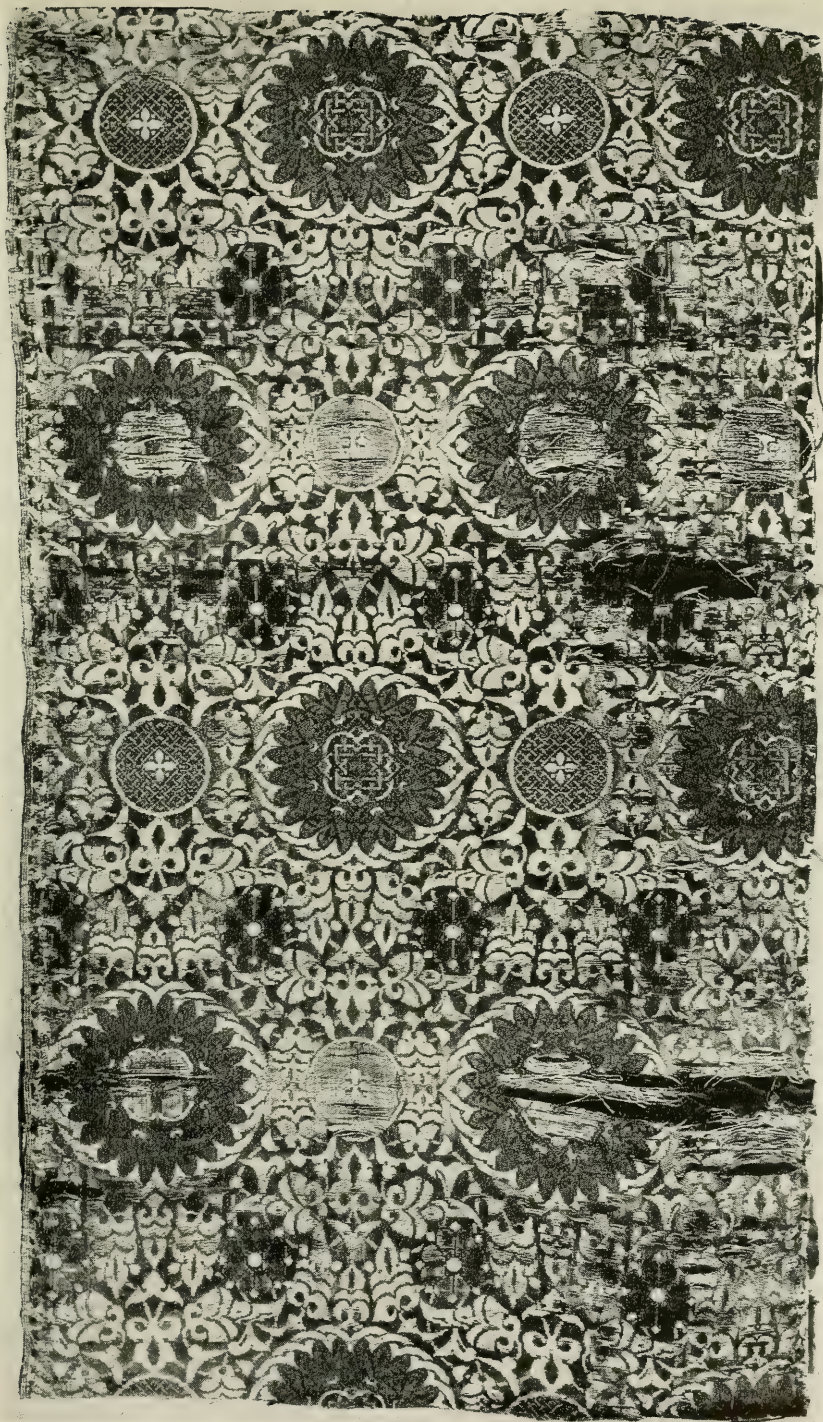


FIGURE 24. SILK FABRIC. SPAIN, MUDEJAR, SIXTEENTH CENTURY. $10\frac{3}{4}$ " X $19\frac{1}{2}$ ".

Corralery #22-3

1902-1-30

are found together, but the arabesque forms have been completely replaced by stiffly drawn plant motives. The patterns of this group, of which there are innumerable examples, are characteristically executed in yellow, white and blue on either a red or green satin ground weave.

One of the most unusual departures from these more common Mudejar patterns is illustrated in figure 29. Here the pattern very closely resembles the fifteenth-century Gothic ogive patterns. The presence of the Gothic pomegranate has already been noted in the previous examples. Here, however, the strength of the Islamic tradition is clearly revealed by the treatment of the pomegranate motive itself, which is in reality formed by two rather well drawn arabesques that curve toward one another and simulate the outline of a pomegranate. The presence of this purely Gothic pattern in this Mudejar fabric suggests that the entire group, all of the examples of which are identical in texture and technique and the use of colors, was made either in the last decade of the fifteenth century or in the first years of the sixteenth century.

DOROTHY G. SHEPHERD

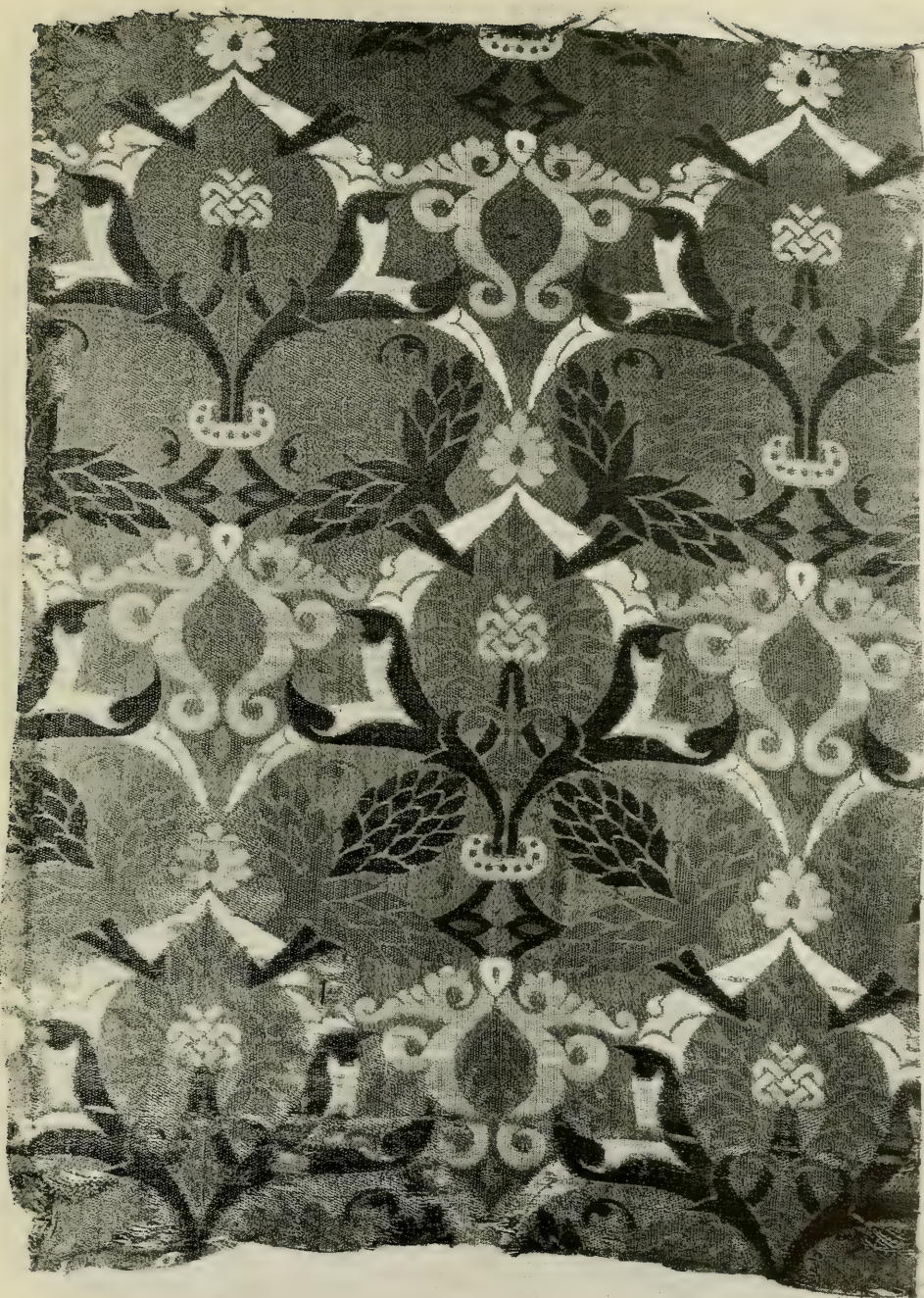


FIGURE 25. SILK FABRIC. SPAIN, MUDEJAR, SIXTEENTH CENTURY. $11\frac{3}{4}'' \times 13\frac{3}{4}''$.

Almoute 687

1902-1-325

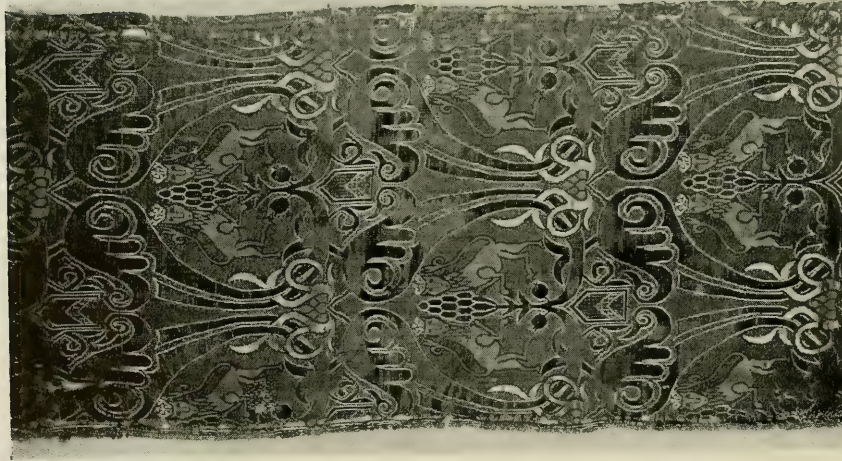


FIGURE 26. SILK FABRIC. SPAIN, MUDEJAR, SIXTEENTH CENTURY. 25 1/2" X 21 1/2".

Almoute 706
1902-1-816



FIGURE 27. SILK FABRIC. SPAIN, MUDEJAR, SIXTEENTH CENTURY. 9 1/4" X 22 3/4".

Almoute 707
1902-1-323



FIGURE 28. SILK FABRIC. SPAIN, MUDEJAR, SIXTEENTH CENTURY. 7 1/2" X 17 1/2".

1902-1-322
Almoute 708

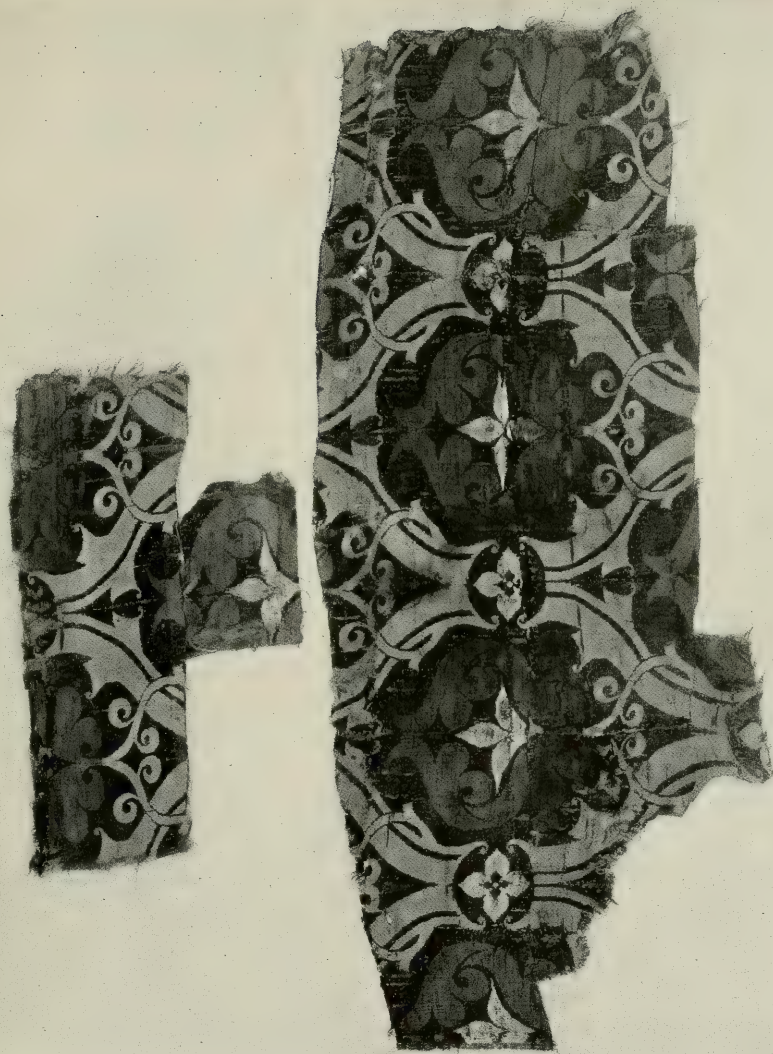


FIGURE 29. SILK FABRIC. SPAIN, MUDEJAR, SIXTEENTH CENTURY. $20\frac{1}{2}$ " X 13".

Amorete 685

1402-1-324

HISPANO-ISLAMIC TEXTILES: A BIBLIOGRAPHY OF REFERENCES IN THE MUSEUM LIBRARY OF THE COOPER UNION

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WORKS OF ART RECEIVED BY THE MUSEUM

JANUARY 1 - DECEMBER, 1942

ACCESSORIES OF FURNISHING

Collection of ten fringes, Denmark, England, Italy, 16th, 18th and 19th centuries. Three pieces of madras gauze with fringes, India, 18th-19th centuries. Collection of nineteen tassels, France, Italy, and United States, 17th-19th centuries.

GIVEN BY MR. AND MRS. DEWITT CLINTON COHEN
Embroidered centerpiece, Italy, late 19th century.

GIVEN BY MISS LOUISE GOLDSMITH
Six galloons, France, Italy, and Russia, 18th-19th centuries.

GIVEN BY MISS MARIAN HAGUE
Three gilt wood curtain valances and supports from the home of John Bigelow at 21 Gramercy Park, New York, New York. United States, 19th century.

GIVEN BY MRS. F. RAYMOND HOLLAND
Bedspread, France, 19th century.

PURCHASED IN MEMORY OF MRS. JOHN I. KANE
Galloon with fringe, United States, first half of 19th century.

GIVEN BY MISS MARY TURLAY ROBINSON
Nine fringes and one galloon, United States, 1934-1942.

GIVEN BY SCALAMANDRÉ SILKS
Prayer mat, Spain, 18th century.

PURCHASED IN MEMORY OF PAUL TUCKERMAN
Bedspread, United States, about 1825.

GIVEN BY MRS. WILLIAM H. WHEELER

CERAMICS

Two figurines of lace-makers, Belgium, about 1900.

GIVEN BY MAURICE G. DEBONNET
Collection of Sèvres china; three covered jars, pair of cache-pots, pair of cups and saucers, 2 cups and saucers. Two Chantilly plates and a pair of Chantilly cups and saucers. France, late 18th or early 19th century.

GIVEN BY MRS. MORRIS HAWKES

COSTUME

Six leaves from a dressmaker's notebook, United States, about 1906.

GIVEN BY MRS. ROSE W. DAVIS
Twenty-six projects for ballet costumes, Italy, about 1720. Two coats, Persia, 19th century and China, 19th century.

GIVEN BY MISS MARIAN HAGUE
Theatrical costume drawing for the opera

"Dom Sebastien" by Gaetano Donizetti; Italy, 1850-75.

PURCHASED IN MEMORY OF GEORGE ARNOLD HEARN
One pair of epaulets, one pair of chevrons and two items of regimental insignia, United States, late 19th century.

GIVEN BY MISS HELEN LYALL
Cashmere shawl, India, 19th century.

GIVEN BY MR. AND MRS. C. F. W. MCCLURE
Shawl, England (?), about 1830.

GIVEN BY MRS. ROBERT B. NOYES*
Woman's blouse "Huipil", Guatemala, Mix-queño, 20th century.

GIVEN BY ALAN L. WOLFE

COSTUME ACCESSORIES

Collection of twenty-three buttons, Czechoslovakia, Italy, and United States, 19th-20th centuries. Eight buttons, England and United States, 19th century.

GIVEN BY MRS. LILLIAN SMITH ALBERT
Silk scarf, France, about 1860.

GIVEN BY MRS. AUGUST BELMONT
Leather toilette case with bottles, France, about 1770.

GIVEN BY MRS. J. INSLEY BLAIR
Four buttons, East Indies, 20th century. Clasp, hook and stud for slide garter, United States, about 1905. Stud, United States, about 1910.

GIVEN BY MISS SUSAN DWIGHT BLISS
Eight dress accessories and trimmings, United States, second half of 19th century.

GIVEN BY MRS. GEORGE W. KANE
Lace cap, United States, about 1830.

GIVEN BY MISS EDNA CHILDS
Five ornaments for dresses, France, 18th century.

GIVEN BY MR. AND MRS. DEWITT CLINTON COHEN
One button, United States, 1942.

GIVEN BY JAMES R. DOUGLAS
Collar and pair of lappets, Flanders, 18th century and Belgium, 19th century. Four embroidered handkerchiefs, France, late 19th century. One head scarf, France, 19th century. Two ties, France and Belgium, 19th century. One toilette box, France, 19th century.

GIVEN BY MISS LOUISE GOLDSMITH
Collection of twenty-five buttons, France and United States, 19th-20th centuries.

GIVEN BY MRS. FREDERIC SALTONSTALL GOULD

* Mrs. Robert B. Noyes deceased October 12, 1942.

Fan case, China, 19th century. Two handkerchiefs and cuff, France, about 1890. Sleeve band, China, 19th century.

GIVEN BY MISS MARIAN HAGUE

One fitted toilette box, marquetry, France, 18th century

GIVEN BY MRS. MORRIS HAWKES

Three tassels from dalmatics, France, 18th century.

PURCHASED IN MEMORY OF GEORGE A. HEARN

Two buttons, France, 18th century

GIVEN BY MISS ANNIE MAY HEGEMAN

Four macramé silk ornaments. United States, about 1890. Made by Mrs. William Cruger Pell.

GIVEN BY MRS. RIDGELY HUNT

Eight brass buttons, United States, late 19th century.

GIVEN BY MISS HELEN LYALL

Tortoise shell comb, United States, about 1880.

GIVEN BY MISS SERBELLA MOORES

Three buttons, England, about 1870.

GIVEN BY MISS FRANCES MORRIS

Two collars, piqué and organdy, United States, 1941.

GIVEN BY NATIONAL WOMEN'S NECKWEAR AND SCARF ASSOCIATION, INC.

Button, France, mid-19th century.

GIVEN BY MRS. FLORENCE ZACHARIE ELLIS NICHOLLS

Eleven folding fans and fan boxes, Austria, France, Japan, and Spain, 18th-19th centuries.

GIVEN BY MRS. ROBERT B. NOYES*

Sixteen buttons, United States, 1942.

GIVEN BY MRS. GERTRUDE HOWELL PATTERSON

Brass button with head of Greek youth, Germany, about 1880.

GIVEN BY EDWARD L. REHM

Embroidered scarf, France, about 1830.

GIVEN BY MRS. EDWARD ROBINSON

Two collars and a jabot, France, Paris, about 1900.

GIVEN BY MISS JESSIE ROSENFELD

One handbag, United States, early 20th century. Three pincushion covers, United States, early 20th century.

GIVEN BY MRS. GINO SPERANZA

Dress yoke, Russia, about 1910.

GIVEN BY MRS. BECKIE NANES SPIEGLER

Shirt yoke, Spain, Toledo, 18th century.

PURCHASED IN MEMORY OF PAUL TUCKERMAN

Embroidered silk purse, France, early 18th century.

GIVEN BY FREDERICK P. VICTORIA

ENGRAVING AND ETCHING

Set of twelve designs for beakers by Bern-

* Mrs. Robert B. Noyes deceased October 12, 1942.

hart Zan. Genius with an Alphabet by Hans Sebald Beham. Six alphabets with ornamental borders by Cornelius de Hooge. Five engravings by Theodor de Bry. Two engravings by Etienne Delaune. One ornament by Isaac Brun. Six ornaments by Wendel Dietterlin.

PURCHASED IN MEMORY OF MRS. JOHN I. KANE

FURNITURE

Project for a tapestry screen, a hawk attacking a wading bird, France, about 1730. By Jean Baptiste Oudry (1686-1735).

PURCHASED IN MEMORY OF GEORGE ARNOLD HEARN

Fragment of a screen faced on both sides with wall-paper, France, about 1800.

GIVEN BY HANLEY HENOCH

GLASSWORK

Project for a stained glass panel; Joseph and the wife of Potiphar, France, 1574. By H. S.

PURCHASED IN MEMORY OF MARY HEARN GREIMS

Glass bottle used as lace-maker's lamp, France, early 19th century.

GIVEN BY MRS. EDWARD C. MOEN

GRAPHIC ARTS

Drawing: project for a part of the engraved head of a doctor's thesis, Austria, about 1750.

Drawing: an escutcheon probably intended as a title page, Italy, Rome, 1700-1730.

GIVEN BY RUDOLF BERLINER

Five goldsmith's drawings. Italy, 1530-1540.

PURCHASED IN MEMORY OF MRS. JOHN I. KANE

Project for a ceiling painting in a church or chapel, Austria, about 1720. By Paul Troger (1698-1762).

PURCHASED IN MEMORY OF MRS. CARRIE V. SANBORN

Project for an engraving: the lowering and transport of the Antonius Pius column in 1705, Italy, Rome, 1705-1708. By Francesco Fontana (1668-1708). Sheet with pen sketches: male heads; a sculptured group, Victory; decoration of a frieze, Italy, 1775-1800.

PURCHASED IN MEMORY OF JACOB H. SCHIFF

JEWELRY

Collection of nineteen items of jewelry consisting of buckles, belts and chains with precious and semi-precious stones. American and European, 19th century.

GIVEN BY MISS SUSAN DWIGHT BLISS

LACE

Two pieces of bobbin lace, England, mid-19th century.

GIVEN BY MISS EDNA CHILDS

Eleven fragments of lace, England and

France, second half of 19th century. Two doiley borders of Cluny lace, Italy, 20th century.

GIVEN BY MAURICE G. DEBONNET

Seven pieces of needlepoint lace, Belgium and France, 18th-19th centuries.

GIVEN BY MISS LOUISE GOLDSMITH

Four pieces of lace, Italy, 16th century and Malta, 19th century, United States, 19th century.

GIVEN BY MISS MARIAN HAGUE

Six pieces of lace, England, France, Spain, 19th century.

GIVEN BY MISS MARIAN POWYS

LIGHTING FIXTURES

Six candlestands or holders, United States 18th-19th century. Four lamps, England, Italy, and United States, 18th-19th centuries.

GIVEN BY MRS. J. INSLEY BLAIR

Silver candlestick, France, about 1720.

GIVEN BY MISS MARIAN HAGUE

Two brass candelabra, England, about 1850.

GIVEN BY MRS. MORRIS HAWKES

Pair of whale oil lamps, glass, United States, probably Massachusetts, early 19th century.

GIVEN BY MRS. W. STERLING PETERS

LITHOGRAPHY

Nineteen lithographs, Italy, Venice, 1850-1859. Lithographed by Giovanni Brizeghel after designs by M. Moro and G. Rebellato.

GIVEN BY MRS. ELSIE MCDUGALL

METALWORK

Five keys, 18th and 19th centuries.

GIVEN BY MRS. RIDGELY HUNT

Collection of eight watch cases, twenty-five discs for watch cases, nine miscellaneous plates for box tops, nine plates of various shapes for small cases, fourteen miscellaneous-sized plates for watch cases, two dies for watches; United States, about 1883-1918. Made by A. G. Wettach. Pen and ink design for watch case. United States, about 1883-1918.

GIVEN BY GEORGE H. WETTACH

NEEDLEWORK AND EMBROIDERY

Embroidered square: coat of arms, Italy, 18th century.

GIVEN BY MR. AND MRS. DEWITT CLINTON COHEN

Embroidery sampler, United States, 1840.

GIVEN BY MAURICE G. DEBONNET

Collection of fifteen embroideries, Algeria, Bokhara, Egypt, Flanders, India, Italy, Persia and Spain, ranging from the 6th to 19th centuries.

GIVEN BY MISS MARIAN HAGUE

Embroidered dress front and piece of silk, Algiers, 19th century.

GIVEN BY MISS KYRA MARKHAM

Embroidered towel end, Turkey, 19th century.

GIVEN BY MISS HANNAH E. MCALLISTER

Two fragments of embroidery in colored wools, France, about 1740.

GIVEN BY MISS ELINOR MERRELL

One embroidered cover and one sampler, Austria, mid-19th century.

GIVEN BY MRS. CHARLOTTE F. MODERN

One embroidery, United States, early 20th century. Thirteen samplers, Italy and United States, early 20th century.

GIVEN BY MRS. GINO SPERANZA

Embroidery, Persia, 18th century.

GIVEN BY MRS. S. PERRY STURGES

Embroidered panel, Spain, Salamanca, 18th century.

PURCHASED IN MEMORY OF PAUL TUCKERMAN

PAINTING

Painted tin bowl and pan, France, about 1770.

GIVEN BY MRS. J. INSLEY BLAIR

PHOTOGRAPHY

Eleven photographs of lighting fixtures in Mrs. Blair's collection.

GIVEN BY MRS. J. INSLEY BLAIR

Five photographs of infant's clothing now in the Museum's collection.

GIVEN BY MRS. DEWITT CLINTON COHEN

Seven kodachromes of mediaeval textiles in the Museum's collection and one of a photograph of a mediaeval textile, fragments of which are in the Museum's collection.

GIVEN BY M. D. C. CRAWFORD

Collection of photographs with articles and notes on history of wall-paper.

GIVEN BY MISS GRACE LINCOLN TEMPLE

PLAITING, KNOTTING AND BRAIDING

Ornament of knotting, United States, about 1942.

GIVEN BY ISIDOR WEINBERG

SCULPTURE

Design for a fountain attributed to "Baccio" Bandinelli, from Sir Joshua Reynolds' collection. Italy, about 1540.

PURCHASED IN MEMORY OF MRS. JOHN I. KANE

TEXTILE ARTS

Textile fragment, Sweden, about 1934.

ANONYMOUS GIFT

Seven samples of printed cotton in "Bol-

Inca" patterns. United States, 1941.
 GIVEN BY CALIFORNIA HAND PRINTS, INC.
 Four samples of printed rayons, United States, 1941.
 GIVEN BY CHENEY BROTHERS
 Textile panel, Spain, 19th century.
 GIVEN BY MR. AND MRS. DEWITT CLINTON COHEN
 Five irons for pressing textiles, Belgium, 19th century.
 GIVEN BY MAURICE G. DEBONNET
 Two textiles, Egypto-Arabic, 10th century and France, second half of 19th century.
 GIVEN BY MISS MARIAN HAGUE
 One ribbon, United States, 1942.
 GIVEN BY RUDOLPH C. M. HARTMANN
 White silk brocade, England, 18th century.
 Silk and metal brocade, 18th century.
 GIVEN BY MRS. C. H. JUDKINS
 Textile panel, France, 19th century.
 PURCHASED IN MEMORY OF MRS. JOHN I. KANE
 Textile, Flanders, 17th century.
 GIVEN BY LOUIS LION
 Printed cotton, England, 1820.
 GIVEN BY MISS NANCY V. MCCLELLAND
 Fragment of printed cotton, France, mid-18th century.
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 Two textiles, Spain, 10-11th century and Italy, Florence, 17th century. One silk brocade, France, Lyon, about 1740.
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 Two tassels, United States, early 20th century.
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 Two textile fragments, plain compound

satin, France, 19th century.
 GIVEN BY ALLEN TOWNSEND TERRELL
 Seventy-six original designs for textiles, France and United States, 1930-1940.
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 One hundred and eighteen samples of 19th-century Japanese textiles. One textile, Guatemala, 20th century.
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WALL-PAPER

Overdoor panel of wall-paper, France, about 1805.
 GIVEN BY "ANTIQUES"
 Collection of one hundred and ten wall-papers, United States, about 1940.
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 Two pieces of wall-paper and one wall-paper border in designs from playing cards, United States, 1941.
 GIVEN BY EDUCATIONAL ART SERVICE COMPANY
 Wall-paper panel, France, about 1840.
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 Sample wall-paper "George Washington," United States, 1940. Wall-paper, United States, about 1942.
 GIVEN BY JONES AND ERWIN, INC.
 Wall-paper, United States, about 1860: on the reverse a forged copy of the *Daily Citizen*, Vicksburg, Mississippi, July 2nd, 1863.
 GIVEN BY GEORGE GATES RADDIN, JR.
 Wall-paper and border, England, about 1830.
 GIVEN BY EDWARD C. SEAWELL
 Wall-paper, United States, about 1895.
 GIVEN BY ALLEN TOWNSEND TERRELL

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CHRONICLE OF THE MUSEUM
FOR THE ARTS OF DECORATION
OF THE COOPER UNION



PLATE XVII

A cap crown, bobbin made, Flemish, Brussels, first quarter of the 18th century, of the type often called *Point d'Angleterre*. From the collection of the late Mrs. Robert B. Noyes.

Cowdery 545-5

1943-18-1

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CHRONICLE OF THE MUSEUM FOR THE ARTS OF DECORATION OF THE COOPER UNION

VOL · I · NO · II

DECEMBER · 1945

The Chronicle presents this article on "Comparisons in Lace Design" which was written by Miss Marian Hague of the Advisory Council of the Museum for the *Bulletin* of the Needle and Bobbin Club, Vol. 29, No. 1, and is reprinted by its kind permission.

It is a study made by the writer for an installation of Laces at the Museum for the Arts of Decoration in co-operation with Miss Elizabeth Haynes, Assistant in charge of Laces and Embroideries.

Mrs. Neville J. Booker resigned as Chairman of the Advisory Council in July 1945 and was succeeded by Elisha Dyer. Mrs. Booker had served in this capacity since 1938.

The following resolution was attached to the minutes of the special meeting of the Advisory Council of July 12, 1945, on the occasion of the retirement of the Curator:

Whereas, Miss Mary S. M. Gibson retired on July first last as Curator of the Museum for the Arts of Decoration at Cooper Union after serving in that capacity for the past forty-one years and

Whereas, Miss Gibson has performed her duties most faithfully during that time in a spirit of devotion to those splendid ideals for a Museum as originally envisaged by the granddaughters of Peter Cooper and

Whereas, the members of the Advisory Council of the Museum feel a real sense of personal loss at the retirement of Miss Gibson

Be it resolved, that an expression of their gratitude be spread upon the minutes of this meeting.

In August 1945 the Museum suffered the loss of two loyal friends in the death of Mrs. Harry Horton Benkard and Mr. Henry Oothout Milliken. Mrs. Benkard had been a member of the Advisory Council since May 1942, during which time the Museum was fortunate in having a loyal friend as well as one whose knowledge and judgment were so highly regarded. Mr. Milliken, elected to the Advisory Council in March 1939, will always be remembered for his generous contribution as an architect and a connoisseur over a period of many years. The Memorial Library is only one of the many evidences of his untiring devotion.



FRONTISPIECE

Portrait by Mierevelt (1567-1641) in the MUSÉE DU LOUVRE, Paris, showing laces similar to those on Plate IV. The design in the border of the embroidered stomacher shows a close relation to lace.

COMPARISONS IN LACE DESIGN

By MARIAN HAGUE

IN REARRANGING, recently, some of the lace at the Museum for the Arts of Decoration of The Cooper Union, a plan was adopted to exhibit what we called "Similar Designs in Varying Techniques." This consisted mostly in the juxtaposition of needle-made and bobbin-made laces of like pattern, with the idea of comparing the effect of the techniques on design. A few examples were also shown in which representations of lace had been worked in embroidery or woven in brocaded silk. We did not get as far as paper lace, but we did show an 18th century example of pricked muslin to which starch or dressing had given almost the consistency of paper so that it should retain the pricking with exactness (Plate XV). If we had had such specimens, some of the exquisite cut papers of the 18th century would have been worthy of inclusion in our little show.

* * * *

The flowering of the Sumptuary Arts in the early 16th century, which resulted in the development of lace, brought a great rise of luxury and splendor in daily life; if one may judge from the testimony of art, the new fashions must have spread over Europe like wildfire. Paintings showing lace in costume before the middle of the 16th century are extremely rare, but after that time they increase in number with amazing rapidity. There is hardly a portrait of either man or woman in the 17th and 18th centuries that does not show lace in some form. There were periods when sumptuary laws tried to hold the fashion in check, without, however, stemming the tide for very long. Occasional portraits show respect for these edicts by representing their subjects in rich costumes but without lace, while many engravings, as well as the famous satirical poem

of the "Révolte des Passements" (1661), hold these ordinances up to ridicule.

Of the two principal forms of lace—that made with a needle, which developed from drawn-thread and open-work embroidery on linen, and bobbin lace, derived from the silk and metal thread passementeries used so lavishly on garments for both men and women of this period—the needle-made forms seem to have been the earliest to develop and to have set a pattern of design suited to the rather primitive degree of technical skill achieved by the workers of that day, one requiring simple geometrical forms. The early bobbin lace workers also produced white lace, in designs inherited from their passementerie crafts, which had formerly been used for gold, silver, and colored silks; but in many instances the craftsmen seem to have been content to braid and twist their threads into lines that were not only similar to, but that frankly imitated, the minutest detail of the sister art. If we look at Plate I, we see this very clearly illustrated. Plate II shows the imitation of lace design in woven silk. Plate III shows the gradual development of simple floral forms in the lace techniques and the imitation of those forms in embroidery.

Thus we see that the lace design of the 16th century was completely controlled by the exigencies of the techniques and had no derivation from forms of design in the other textile arts. But, by the end of the 16th and the beginning of the 17th century, there had been great progress in technical skill; indeed, although the forms were conventionalized and the patterns not of great width, laces were increasingly filled with floral and scrolling forms. They still partook of the characteristics of passementerie, were frequently spoken of as "passements," and were used flat, both when laid on as bands or applied as edgings (Plates IV, V, and VI).

By the third quarter of the 17th century a change in design had been developed by the French lace workers. The sweeping curves of the Italian laces, such as we see in Plates V and VI, have given way to the French fashion, in which forms are smaller and more distributed, and a perpendicular arrangement known as the *Candelabre* pattern appears. This is shown clearly in a piece of *Point de France* in Plate VII. Such a

* The illustrations are all chosen from laces shown at the Cooper Union Museum, mostly from its own collection; the others are from the collections of two members of the Advisory Council of the Museum, the late Mrs. Robert B. Noyes and the writer. The letters "C.U." indicate the Museum of the Arts of Decoration, and "M.H." the collection of Miss Hague. The writer would like to thank Miss Elizabeth Haynes, Assistant in Charge of Laces and Embroideries at the Museum, for her able and interested cooperation in this project.

type of design, coupled with the use of the finer threads of France and the Low Countries, made possible the fashion of gathering, or setting on with fullness, for both French and Flemish laces. Since France by this time had superseded Venice as the originator of fashion, we see the Venetian rose points and *rosellines* abandoning their own tradition and adopting the French designs (Plates VIII and IX).

By the last half of the 17th century lace techniques had acquired such great skill that the workers were free to produce ornament forms as they appeared in other fabrics, woven or embroidered; and the fashion, or custom, in other textile design could now influence the forms to be worked in lace. This influence is particularly exemplified in the laces adaptable to large surfaces, such as the wide flounces which do not appear before the last half of the 17th century. These flounces were used on ladies' dresses and even as valances for dressing tables, if we may judge from paintings. The albs of church dignitaries were also decorated with these wide flounces, of which in the early 18th century the *Point de Sedan* (a type of *Point de France*) in needle-made lace and the lovely flounces of the fine Flemish laces, such as Brussels or, more rarely, Mechlin, in bobbin lace were the most outstanding examples. Plates X, XI, and XII show exquisite specimens of these wonders of the lace-makers' art. The characteristic design of these laces of the period of the French Regency (1715-1723) is shown in the large foliated and floral forms which cover the ground very closely, leaving almost no background visible between the forms.

To conclude our series of technical comparisons we come back to some of the narrower laces of the 18th century. Plate XIV shows the juxtaposition of a needle and a bobbin lace of the first quarter of the century, both representatives of distinguished types of lace.

Plate XV, No. 1, on the contrary, shows a lace distinctly plebian, being as much an "imitation" as was possible before the invention of machine-made imitations. It is a pricked muslin—one might almost say paper. No. 2 pictures an exquisitely embroidered muslin, used as a substitute for lace. If the purpose of making an imitation is primarily economy, there can have been comparatively little to choose between in the economy of time and skill required to produce a fabric such as this compared to the cost of production of the same design in laces such as Mechlin, Binche, or the needlepoints. This has, however, the added advantage of greater durability.

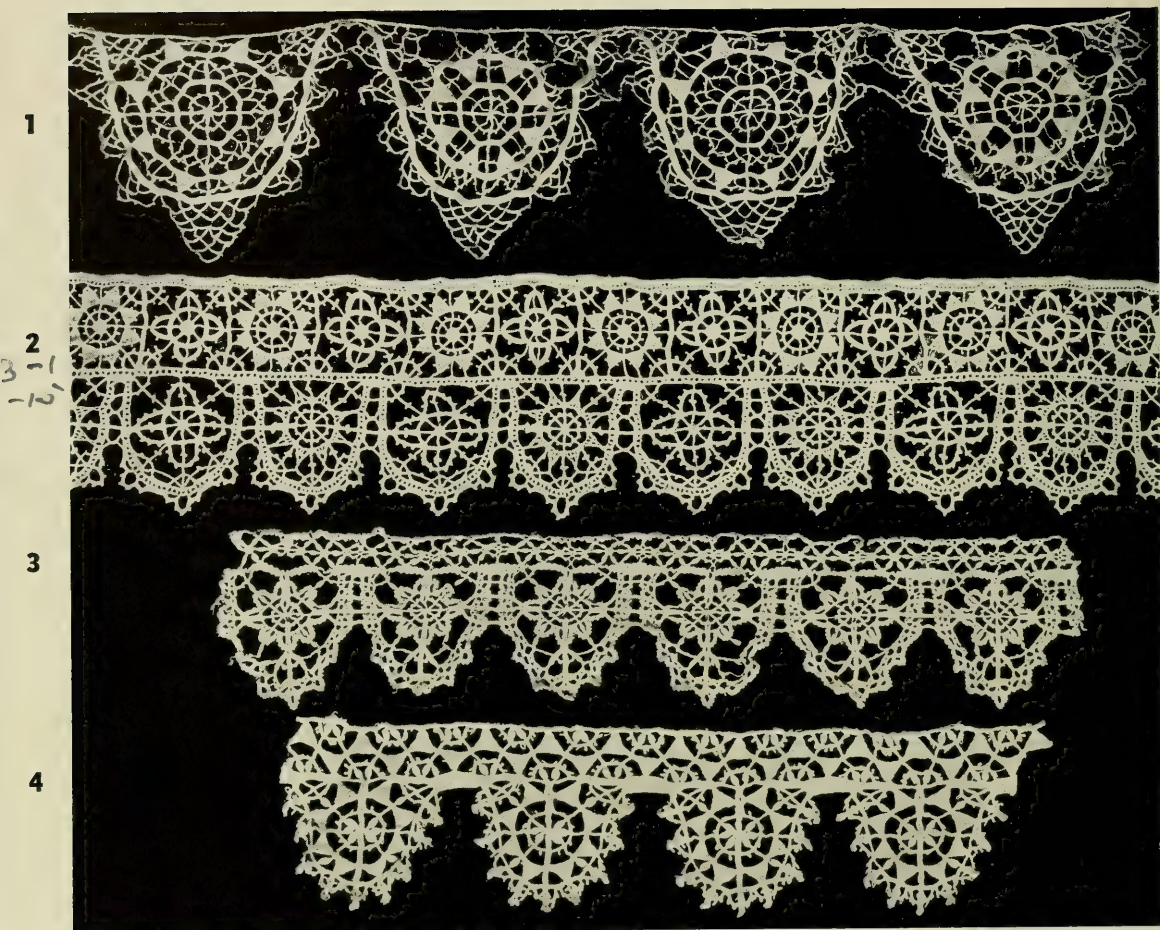
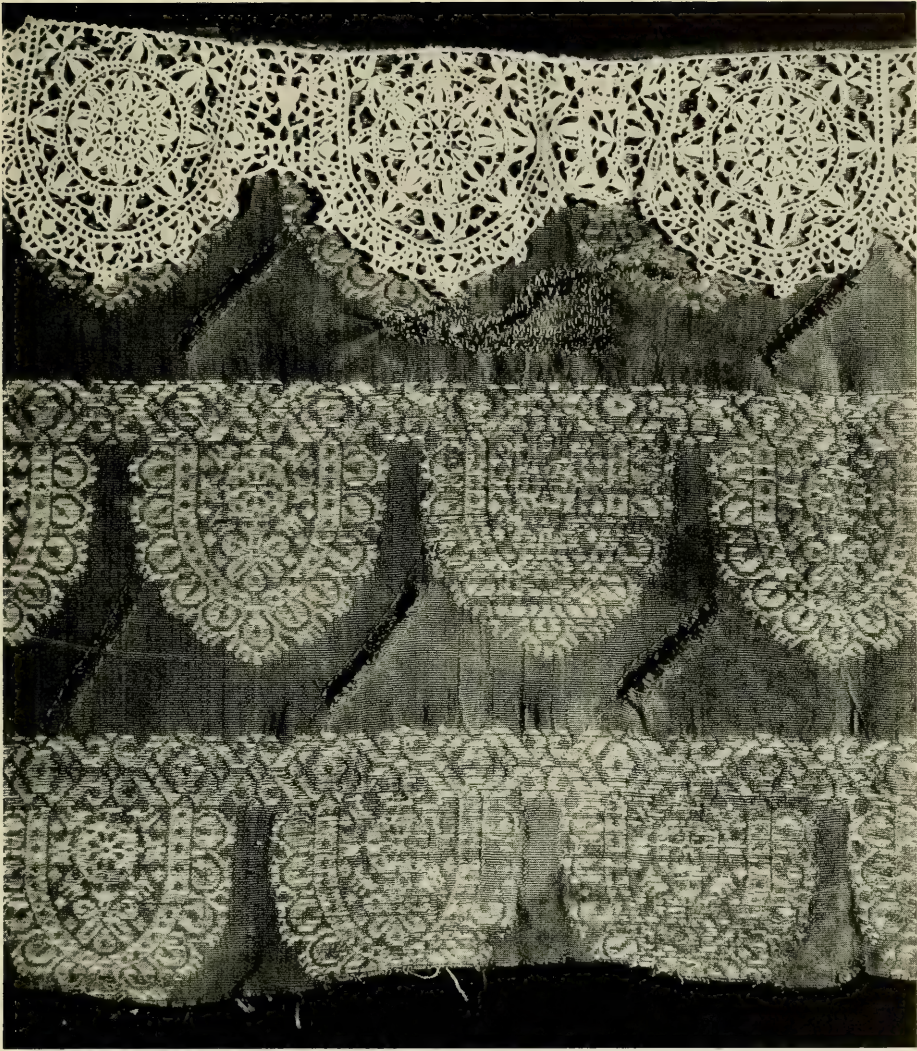


PLATE I

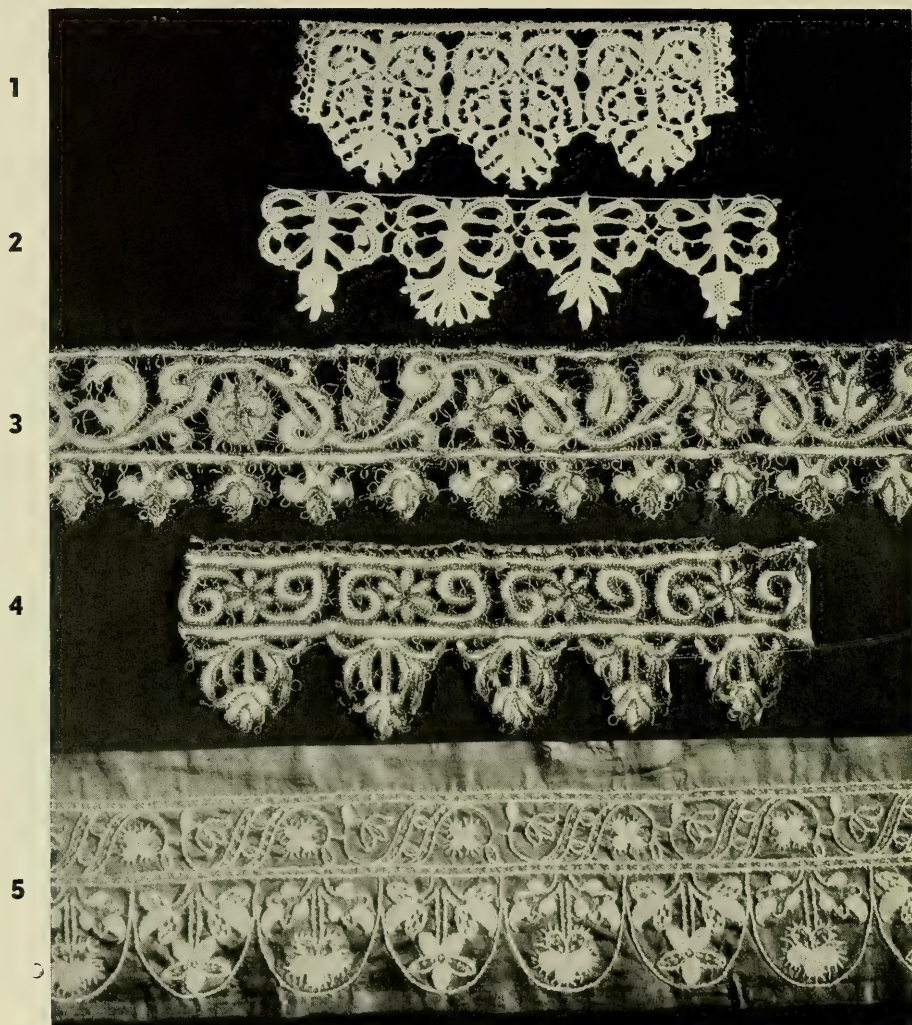
No. 1—Border of points, needle-made, of *reticello*, or geometrical type, such as was made in Italy and also in France and the Low Countries in the second half of the 16th century. (M.H.) No. 2—A strip of lace consisting of two parts; a band of insertion, which is needle-made, of *reticello*; the points forming the lower half of the lace, bobbin-made, following the *reticello* design with great exactness; even the same thread seems to have been used. A careful look is needed to see that the two halves of the lace are of different technique. (C.U.) No. 3 and No. 4—Both 3 and 4 are of bobbin make, still clinging to the designs natural to needle-made lace in its primitive form. (Both M.H.) All are in the late 16th or early 17th century. No. 1 might have been made in the Low countries, to judge by the thread; 2, 3, and 4 are Italian. The scale is slightly below life size.



Comdery 768-C

PLATE II

A piece of brown silk of the early 17th century, probably Spanish, brocaded with rows of deep scallops representing lace such as was used in costume at that time. The small diagonal slashes showing in the silk were a fashion often used in men's clothes at this period, a mode which had its origin in the cult for prowess in swordsmanship. Above is shown a border of needle-made scallops of similar form and period. The scale is slightly below life size. (C.U.) The use of lace as a design for a woven silk is indicative of the preoccupation over lace at that time, when to own and wear lace was so much *de rigueur* that it is said that sometimes even a house might be mortgaged to provide funds for its purchase.



Corndey 758-c

PLATE III

1942.7-30

This plate is another example of lace design pervading other techniques. No. 1 and No. 2 are laces of similar pattern, but No. 1 is bobbin made and No. 2 of needlework. No. 3 and No. 4 are cut linen with edging and picots of gold thread sewed on with red silk. No. 5 is embroidery in white silk thread on a crimson silk scarf, with the evident intention of producing the effect of a lace border. All five pieces are probably Italian (although No. 3 and No. 4 are called in Italian *Punto di Spagna falso*, and all are of the late 16th or early 17th century. The scale is below life size. (M.H.)

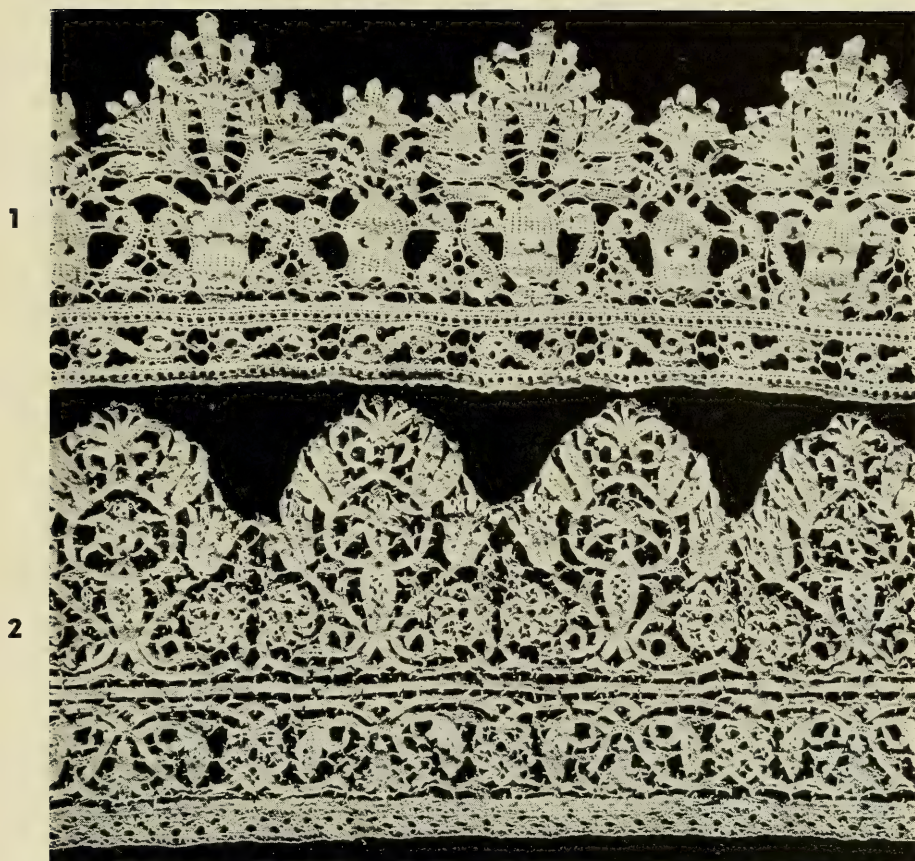


PLATE IV

Two laces of the first half of the 17th century. No. 1 is a bobbin lace, probably Italian, intended to be used with the points upwards, as for cuffs, judging by the familiar flower vase pattern. Portraits by Mierevelt and others show laces such as these in the wide cuffs and elaborate collars of both men and women. Width is $3\frac{3}{4}$ inches. No. 2 is needle made of similar design and origin. Width is $4\frac{1}{2}$ inches. Compare the laces on this plate with those shown on the costume in the frontispiece. (M.H.)



Corndorf 804-C

PLATE V

1742-7-30

Two typically Italian laces showing the scrolling forms which were suited to use as flat bands. No. 1 is Venetian needlepoint. No. 2 is Milanese bobbin lace. Both are of the first half of the 17th century. Width of No. 1 is 4 inches. (C.U.) Width of No. 2 is $3\frac{7}{8}$ inches. (M.H.)



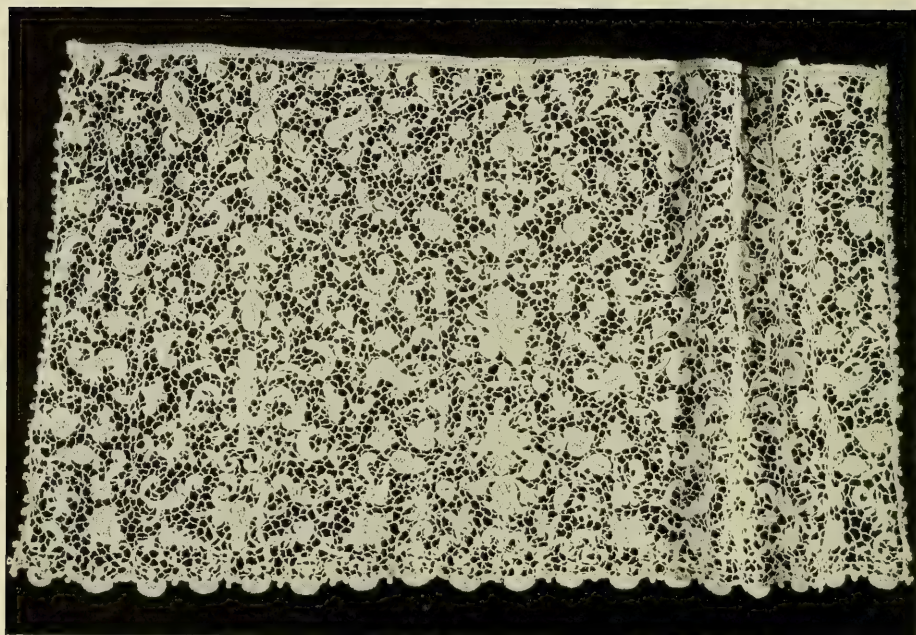
1898-1

1443-70

PLATE VI

No. 1—Venetian needlepoint of the most perfect execution, called *Gros Point de Venise*, or *Rose Point*, with typical Italian design of classic tradition. No. 2—Milanese bobbin lace of period and tradition similar to the one above, probably made as a cuff for an alb. These two specimens have been placed in juxtaposition because they illustrate so clearly the difference that technique makes in a line structure that is very similar. The firm and sculptured texture characteristic of the Italian needlepoint contrasts with the softer "linen stitch" of the bobbin lace, with its gentler, though delicately firm, outlines.

No. 1 is $8\frac{3}{4}$ by $14\frac{3}{4}$ inches. No. 2 is $14\frac{1}{2}$ by $9\frac{1}{2}$ inches. (C.U.)



Cordelet 806-C

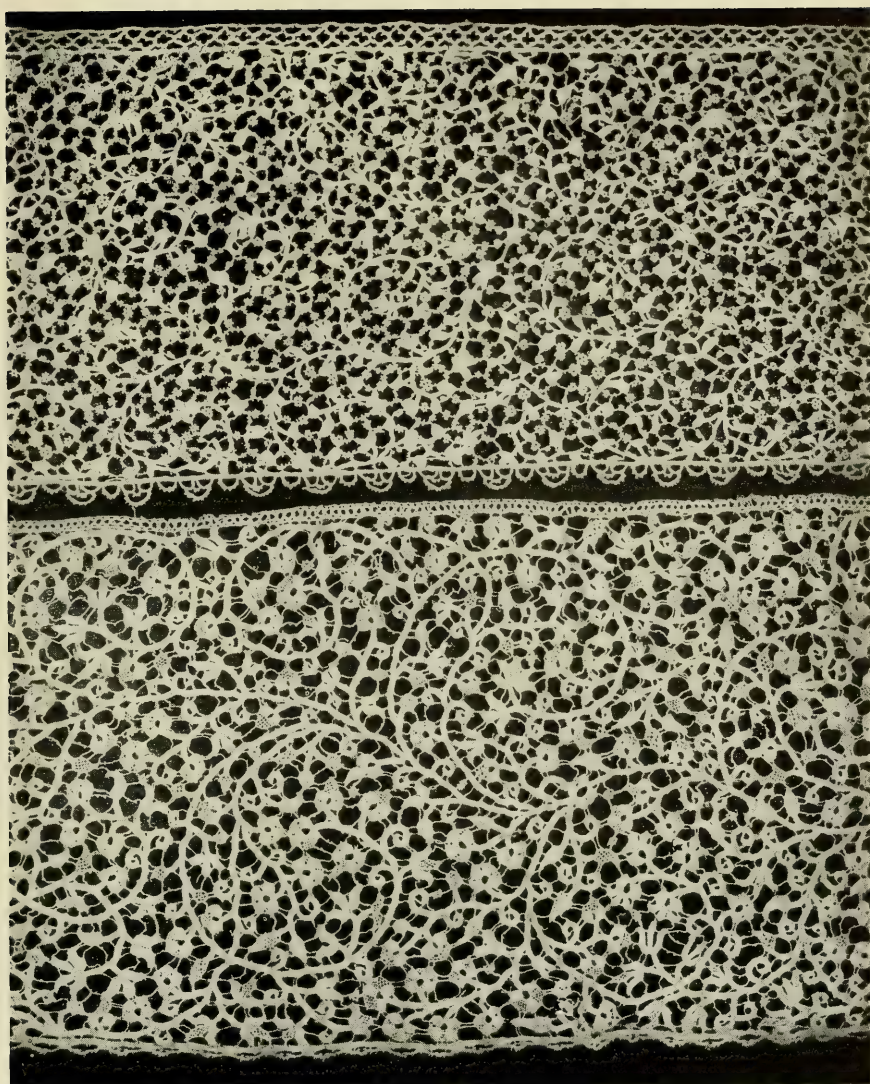
PLATE VII

Loan

Point de France, of the last half of the 17th century, needle made. The right hand side of this specimen has been laid in folds to show the greater adaptability of this form of design to the use of fullness. Width is $9\frac{1}{4}$ inches. (M.H.)

1

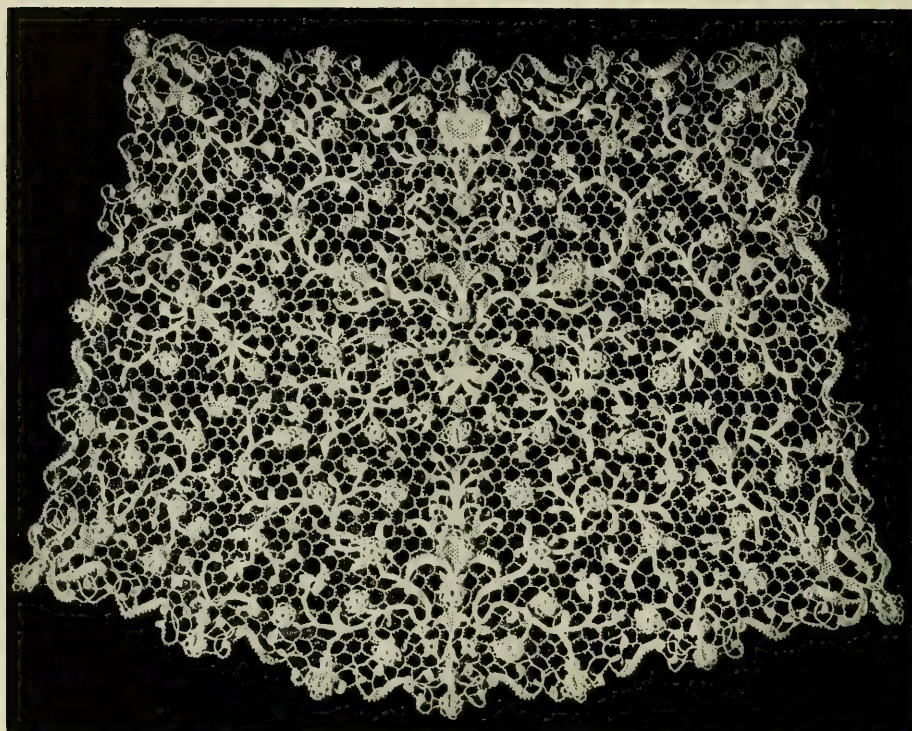
2



Coronet 108.C

PLATE VIII

No. 1 is Venetian, a flat needlepoint of the late 17th century. No. 2 is a fine Venetian bobbin lace of similar design and period. The designs of these two Venetian laces illustrate the French influence in the distribution of the pattern, though these specimens do not include the perpendicular accent of the *candelabre* form, frequently appearing in the Venetian laces of this period. The scale is below life size. No. 1 is 6 inches in width. (M.H.) No. 2 is $7\frac{1}{4}$ by 11 inches. (C.U.)



Corrigan 954-C

PLATE IX

1945.38-16

This cuff of Venetian needlepoint lace of the middle of the 17th century shows in its *candelabre* pattern the influence of French design. The cuff is 11 by 8 inches. (C.U.)



Comley L10-2

PLATE X

1743-30-5

Detail from a wide flounce of *Point de Sedan* showing the type of floral forms and their arrangement developed in the first quarter of the 18th century. The detail shown in the photograph measures 15 inches in width by 19 inches in height. The total width of the flounce is 25½ inches. (C.U.)

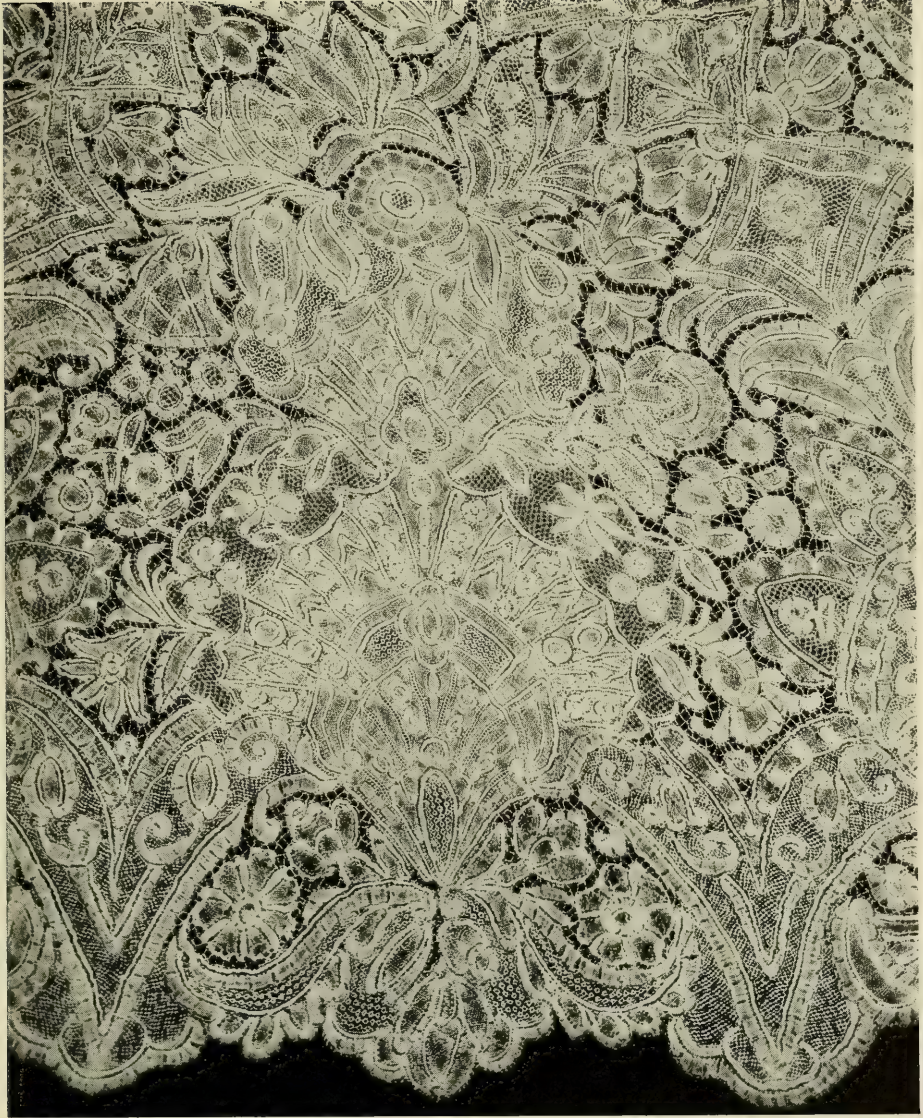


Cordery 807-C

PLATE XI

1943-61-1

Detail from a wide flounce of Mechlin bobbin lace of similar design as Plate IX. The detail shown in the photograph measures $15\frac{1}{2}$ inches in width by 20 inches in height. The total width of the flounce is $23\frac{1}{4}$ inches. (C.U.) To make a flounce, such as this, in the Mechlin technique is a real *tour de force* involving many hundreds of bobbins on the pillow at once and even so, must have been worked in perpendicular strips, afterwards joined on the pillow in the manner used for joining the *drochel* of the Brussels lace.



Corrigan 635-C

PLATE XII

17773-5

Brussels bobbin lace of the same type of design as the laces on Plate X and Plate XI. The detail shown in the photograph measures 14 inches in width by 18 inches in height. The total width of the flounce is 24 inches. From the collection of the late Mrs. Robert B. Noyes.



Brocade 248-C

PLATE XIII

1941-110-3A

A silk brocade, French, of the early 18th century, showing a design very similar both in arrangement and forms, to that of the three laces on Plate X, Plate XI and Plate XII. (C.U.)

1

2

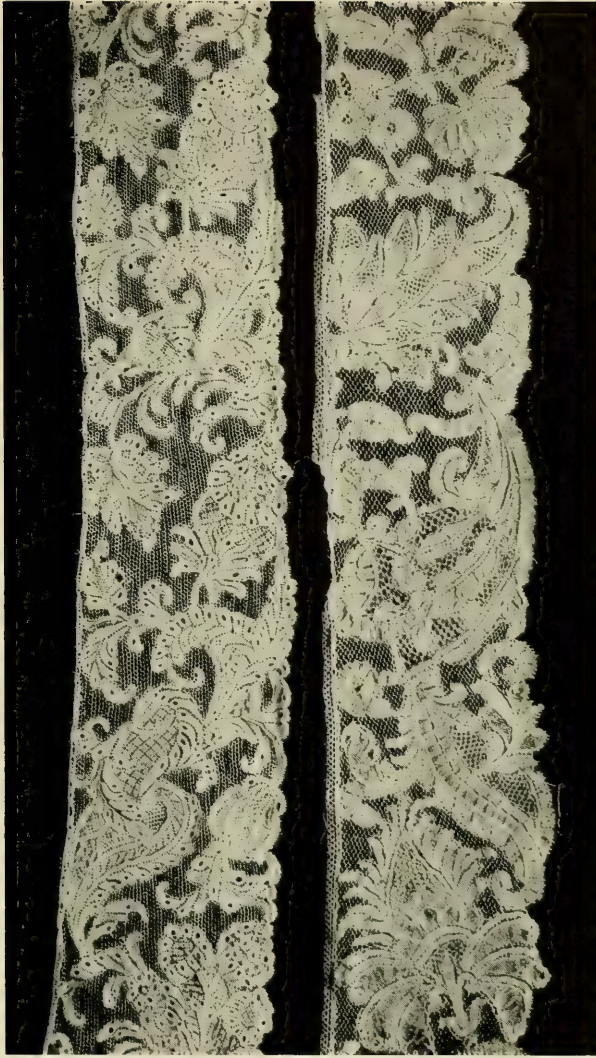


PLATE XIV

Two laces of the first quarter of the 18th century. No. 1 is the fine needlepoint known as *Point de Venise* (à réseau, or grounded Venetian). Similar needlepoint was made in Brussels and the fact that the Venetian work was often made with the Flemish thread which was much finer than the Italian, adds to the difficulty of attribution. Width, 2 1/8 inches. (M.H.) No. 2 is the most exquisite quality of Brussels bobbin lace, the design reflecting French influence of the period of the Regency. The designs of these two laces show great similarity. Actual width, 2 1/4 inches. (C.U.) (See the article *Seventeenth and Eighteenth Century Needle Laces of the Low Countries*, by Mme. L. Paulis. BULLETIN OF THE NEEDLE AND BOBBIN CLUB, Vol. XIII, Nos. 1 & 2, pp. 3-13. See also Plate VI.)

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9 c

1943-6
1-4

1

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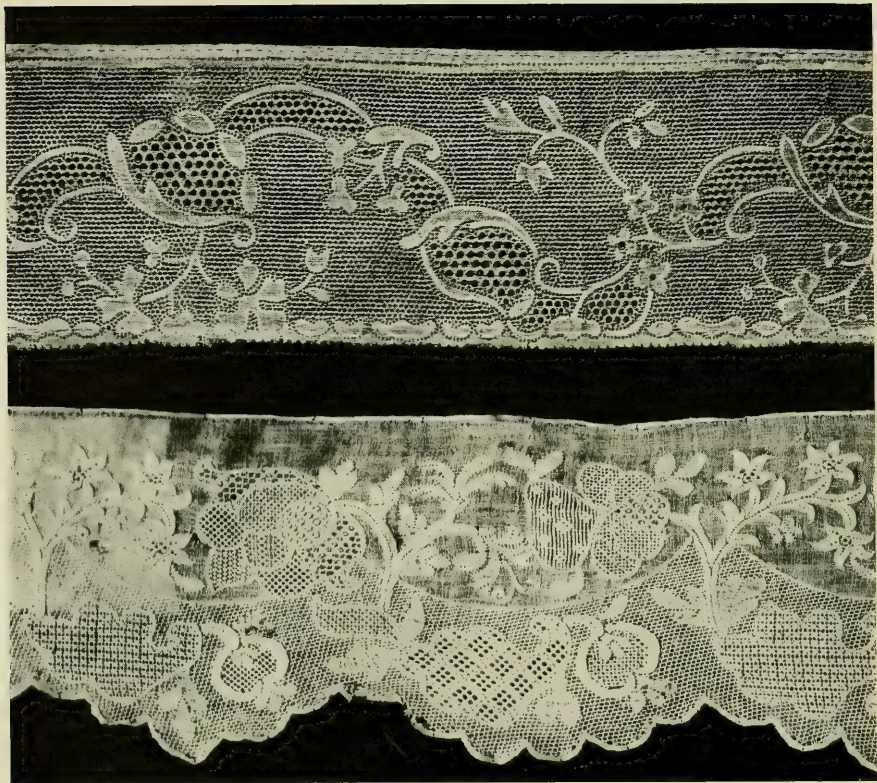


PLATE XV

No. 1 is a strip of fine muslin, probably French, late 18th century, treated with some starch, or dressing, which permitted pricking with bodkins of different sizes, giving an illusion of lace meshes. The unpricked parts are touched with white paint to represent the more solid portions of the design. (M.H.) No. 2, a more legitimate relative of lace, is usually called *filz tirés*, though embroidery would be more exact. It is worked on a very sheer, fine linen, or muslin, by the same type of stitches used in hemstitching, giving the impression of drawnwork. By using a coarse needle and very fine thread, an effect of openwork meshes is produced though threads of the fabric itself have not been withdrawn. Its date would be about the middle of the 18th century. This work was often used like lace for sleeve ruffles, caps, etc., in France and other European countries. It is sometimes called *point de Saxe*, or *point de Dresde*, because much was made there. The dimensions are just below life size. (C.U.)

1

2

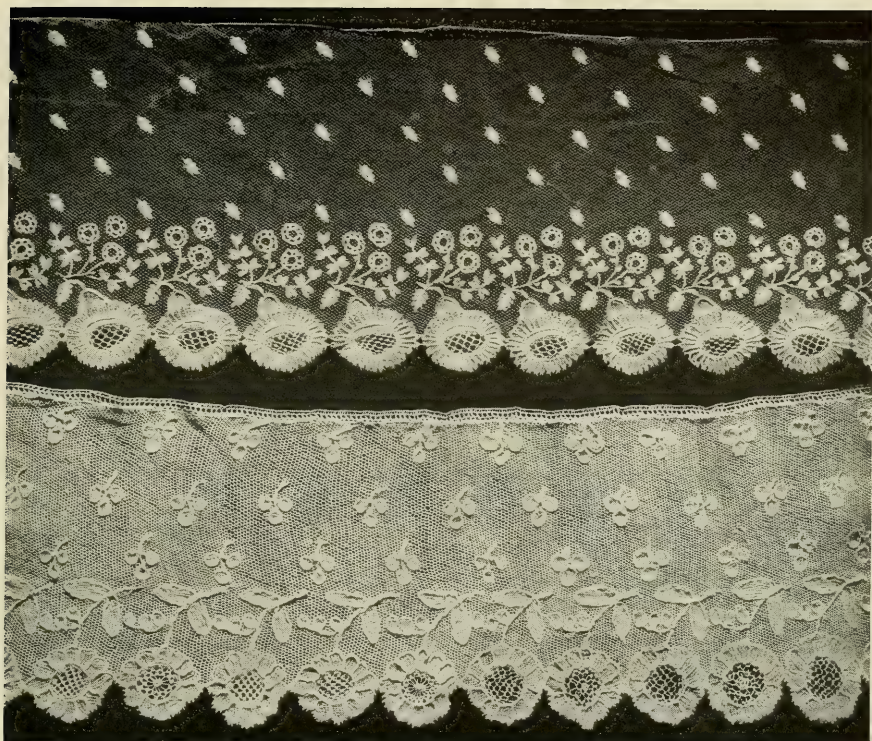

Comdeng 765c

PLATE XVI

Loan

No. 1 is a very delicate Brussels bobbin lace in which the floral forms are applied on the *vrai réseau*, or *drochel* ground. By looking closely one can recognize the little strips, about $\frac{3}{4}$ inches wide, in which the exquisitely fine net of the ground was made. These were afterwards joined to make the larger surfaces needed for the rather sparse patterns which became the fashion at the very end of the 18th century and are often associated with Queen Marie Antoinette. The term *semé de larmes* is sometimes applied when the ground is sprinkled with dots, as in these specimens. (M.H.) (See the article, *Le Drochel*, by Mme. L. Paulis, BULLETIN OF THE NEEDLE AND BOBBIN CLUB, Vol. VII, No. 2, pp. 3-13.) No. 2 is a needlepoint of similar design but probably much later workmanship, reproducing the patterns of the time of No. 1 and made in Burano, Italy, in the early 20th century. Width of No. 1, $4\frac{1}{4}$ inches. Width of No. 2, 4 inches. (M.H.)



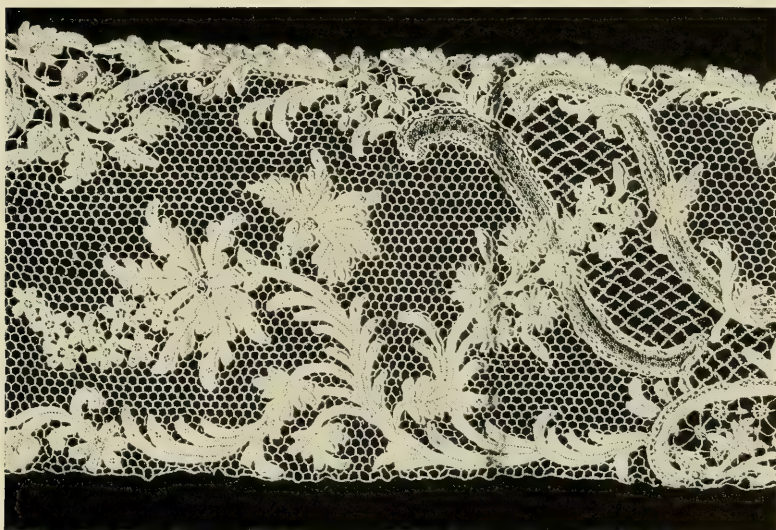
Cowdery 99c

PLATE XVIII

1947-19-1

A rabat, or necktie-end, bobbin made, Brussels, middle of the 18th century. The hunter who appears in the center of our plate might be wearing just such a rabat. From the collection of the late Mrs. Robert B. Noyes.

A review of the foregoing pages suggests the observation that, during the first hundred and fifty years of the making of lace in Europe, the supremacy for sheer beauty goes to the needlepoints of Italy and France with their perfection of line and richness of detail (Plate VI, No. 1). But toward the last years of the 17th century the fine Flemish bobbin laces had acquired such delicacy both in texture and surface that during the 18th century the Mechlins, Valenciennes, Binches, and especially the marvelous laces of Brussels seem to surpass anything yet made, to be miracles of skill both in the sensitiveness of line and in the ethereal, almost flower-like quality of surface (Plates XVII and XVIII). It is in this aspect that they seem to outshine their sisters, the needle laces, although such examples as the *Point de Sedan* in Plate X and many of the laces of Argentan and Alençon, as shown in Plate XIX, carry on with great perfection the standard set for them in the earlier types.



Condery 705c

PLATE XIX

Loan

Needlepoint, French, middle of the 18th century. (M.H.)

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